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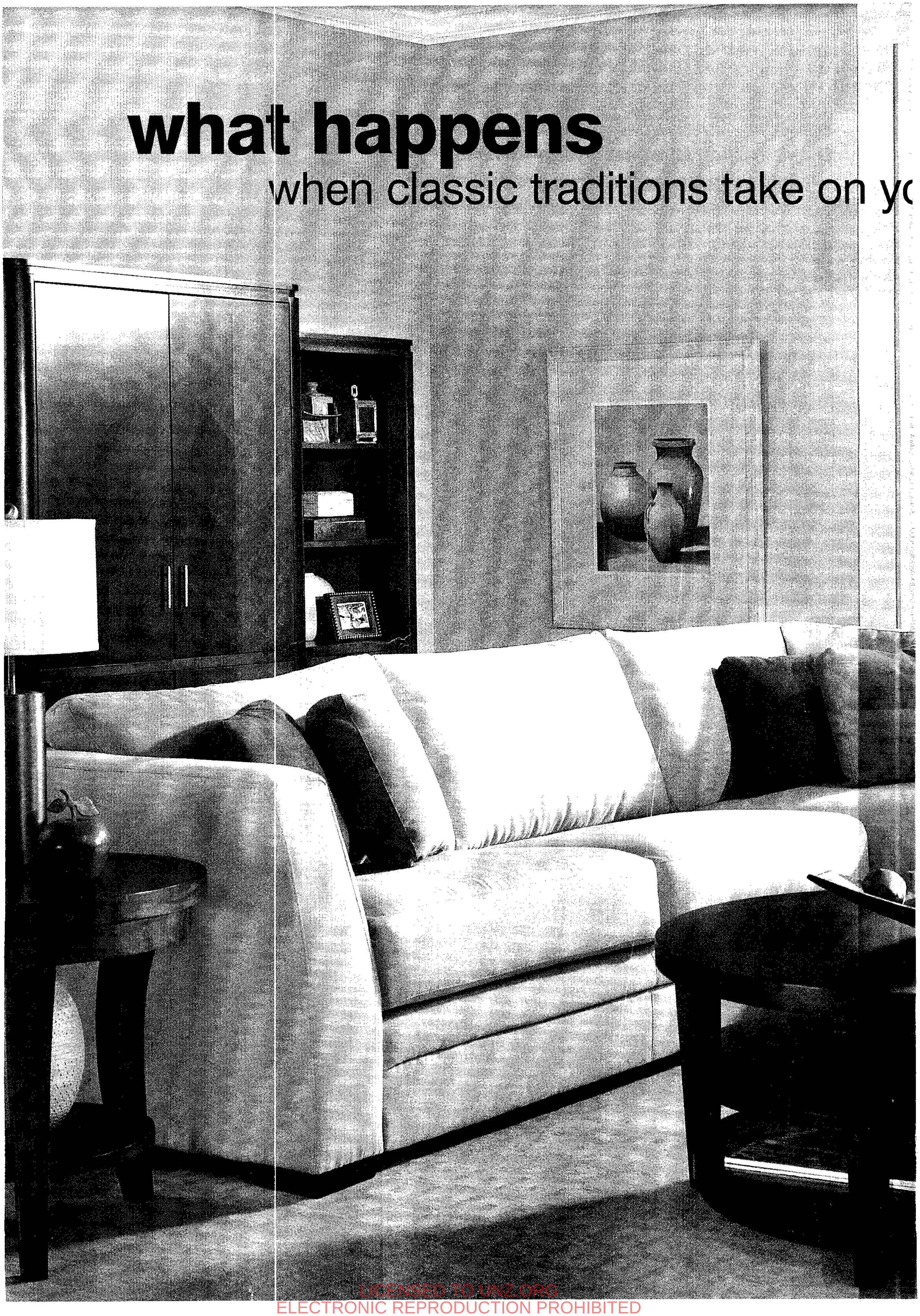
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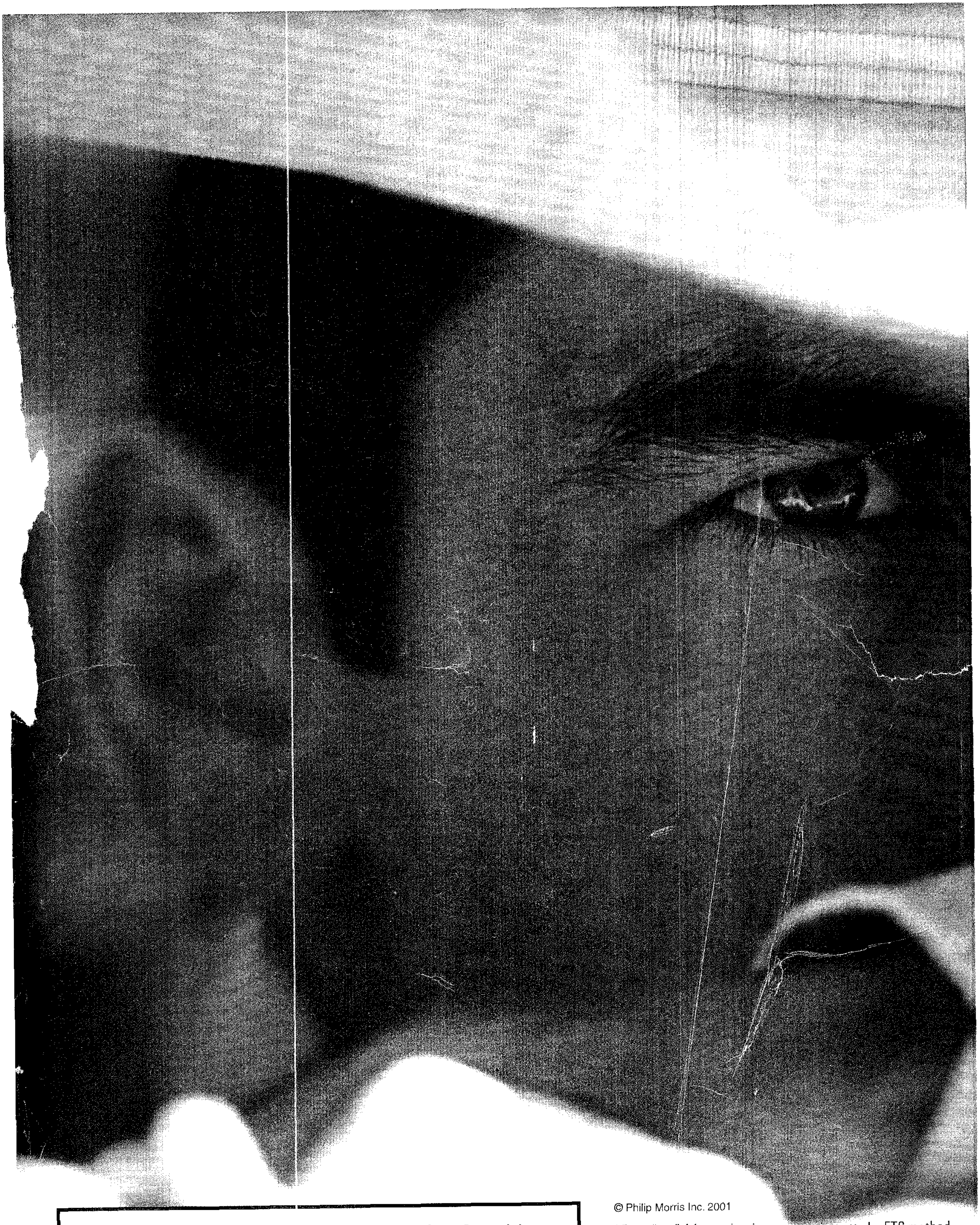

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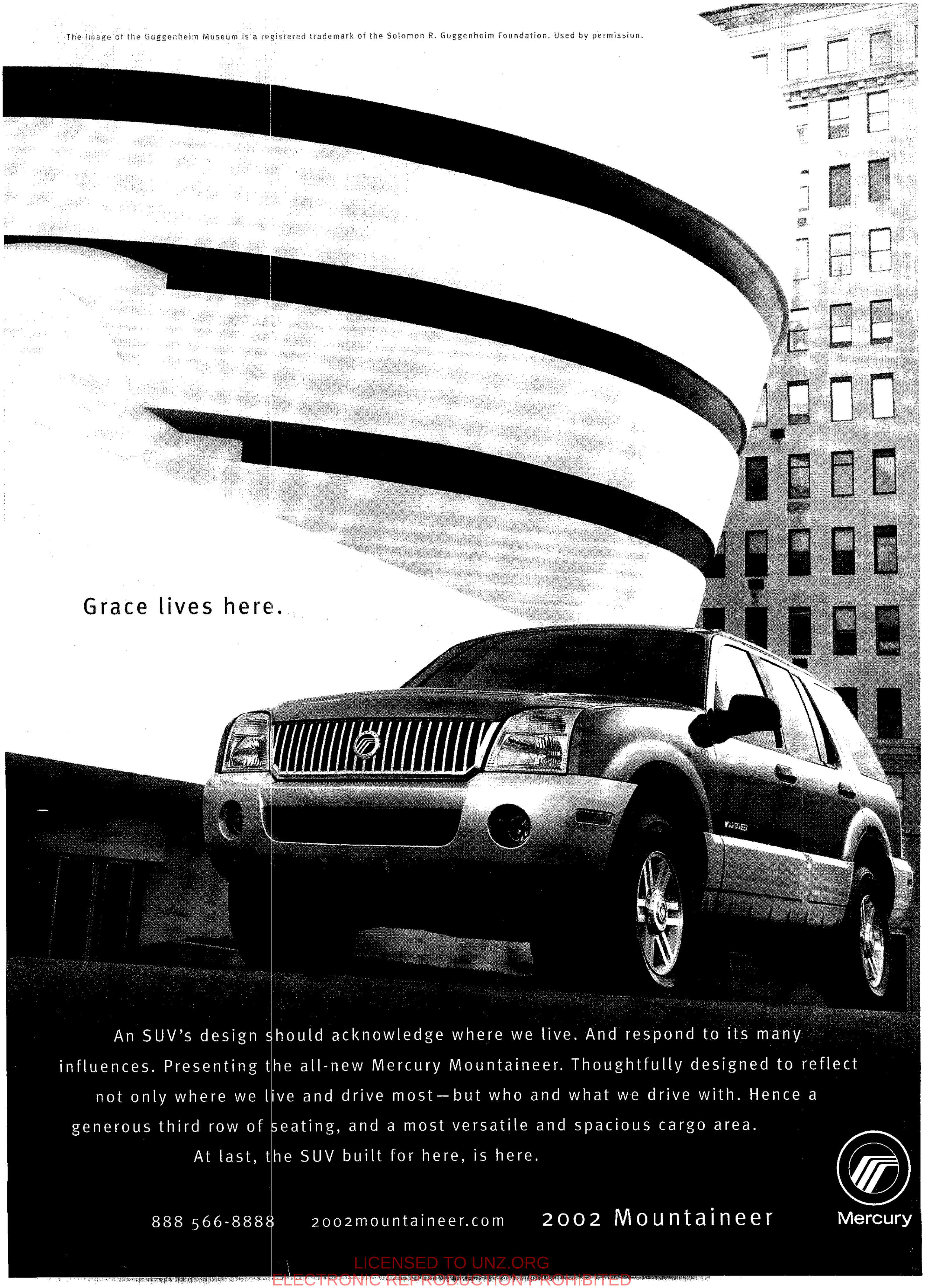

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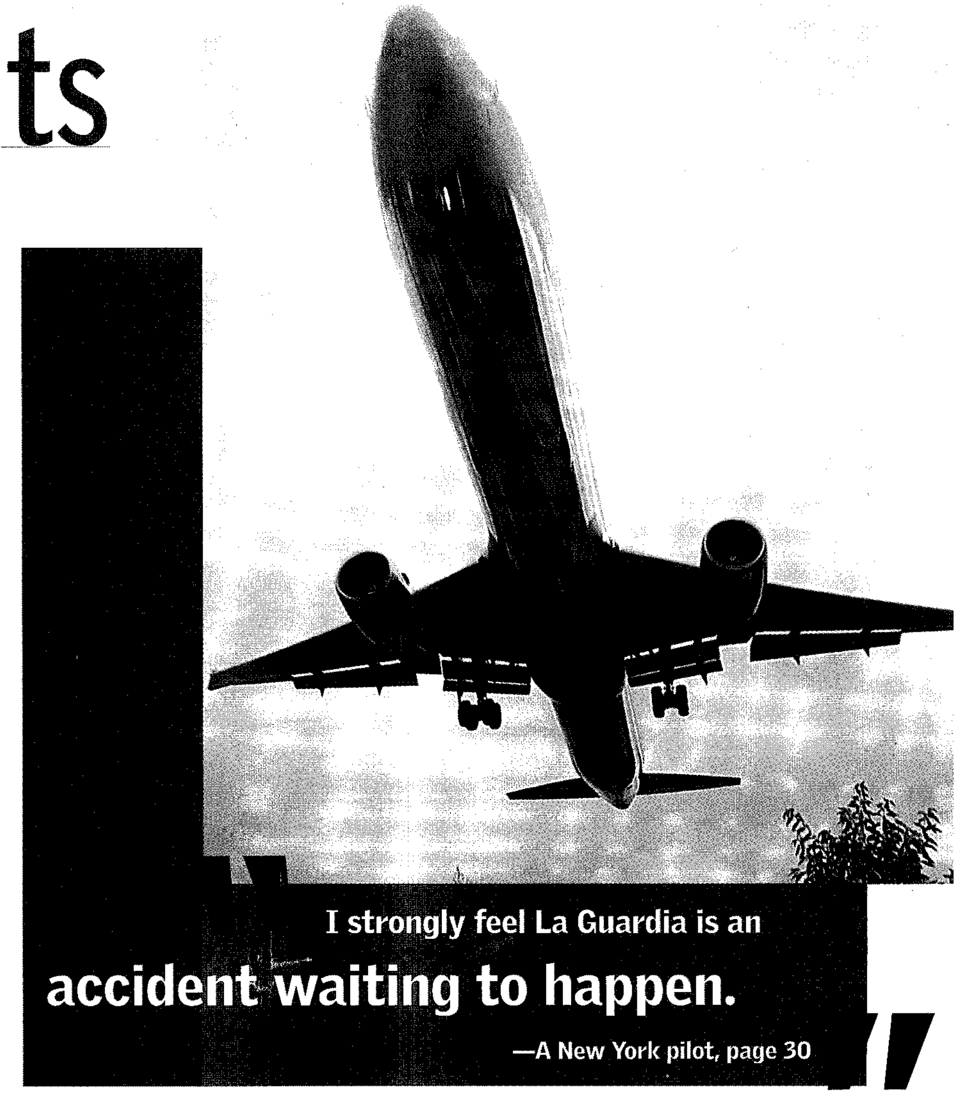

I strongly feel La Guardia is an **accident waiting to happen.**

—A New York pilot, page 30

30 Fear of Flying By Robert Kolker

Sitting on the runway at La Guardia fuming over a delay? Well, fasten your seatbelt. What was once a punctuality problem has become a safety crisis—"When traffic doubles, the risks don't double. They quadruple," says one expert—and JFK and Newark are no better off. New York's airports are plagued by out-of-date equipment (yes, that's a rotary-dial phone in the control tower), spotty security, and antiquated runways. But few of the players, from the FAA to the airlines, have any interest in slowing things down.

38 The Chosen Daughter By Meryl Gordon

When flamboyant restaurateur Warner LeRoy died in February, his will contained two surprises: His 22-year-old daughter was anointed to run the family business—and the once-proud empire she inherited was virtually depleted. Can Jennifer LeRoy keep control of the restaurants that were her father's passion—including the lavishly refurbished Russian Tea Room—and turn the clan's fortunes around?

44 He Said, She Said What? By Ralph Gardner Jr.

John Bradley, squire of Ulster County, sees himself as a beneficent man—protector of the wilderness and patron of arts and letters. Manuela Hoelterhoff, distinguished opera critic and his neighbor in the Town of Gardiner, begs to differ, and told him so in rather colorful terms. In fact, she threatened to grill his private parts. Now, it's moved to the courts. What would Judge Judy do?

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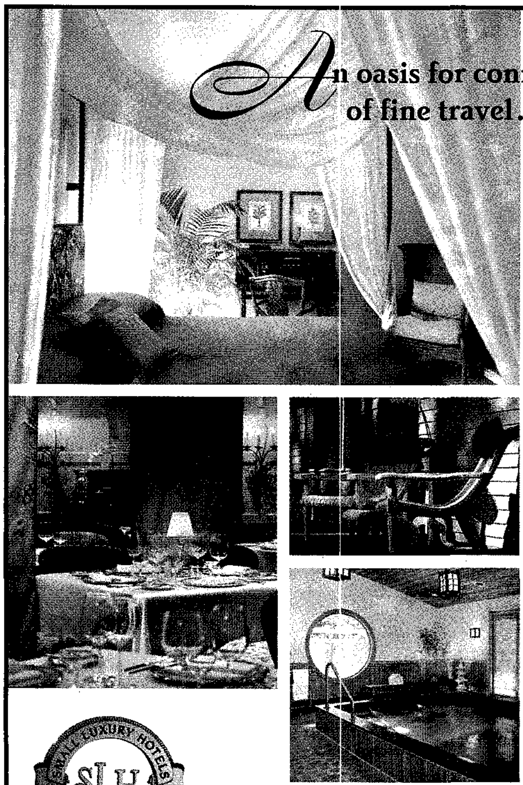

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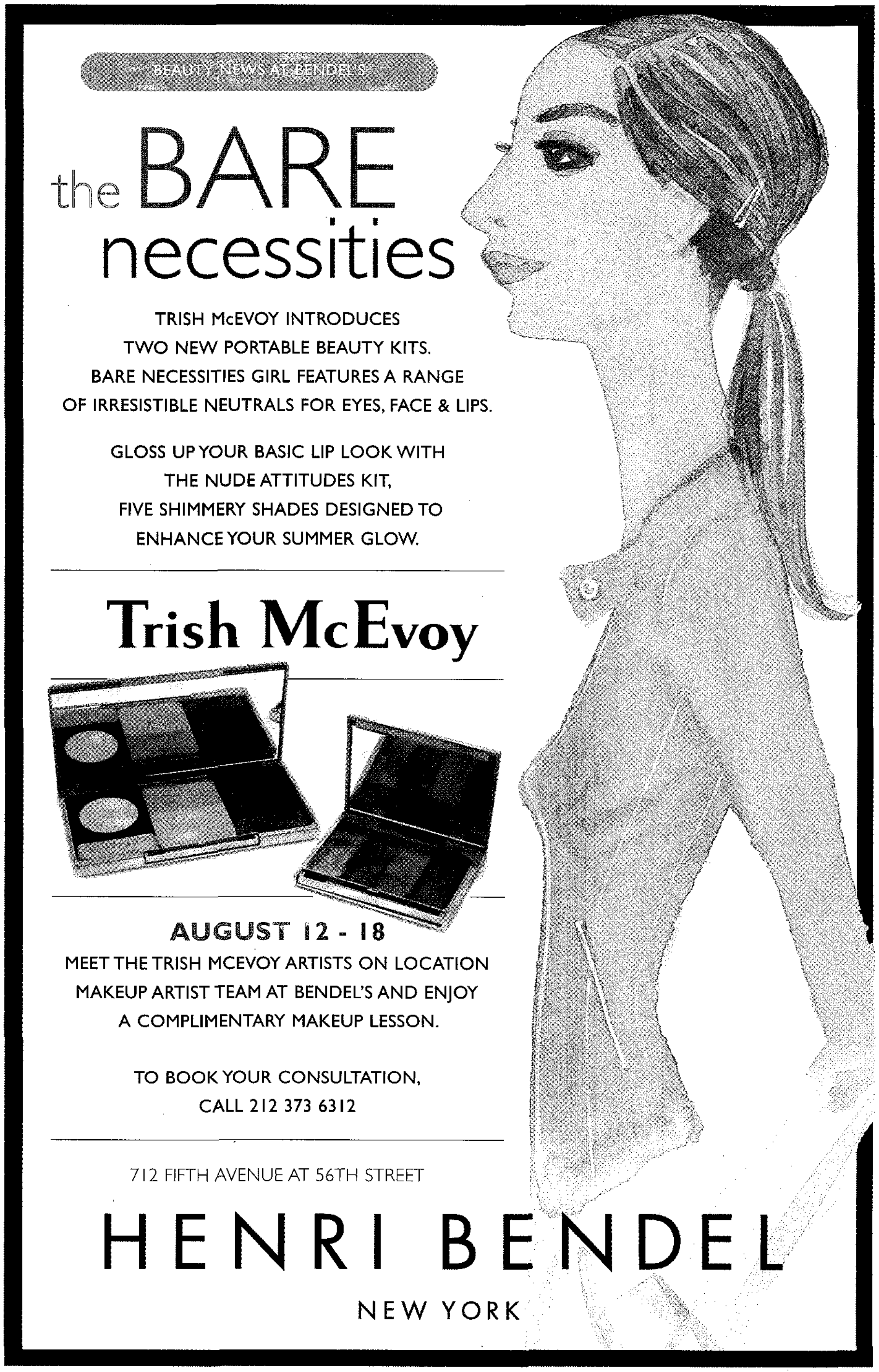

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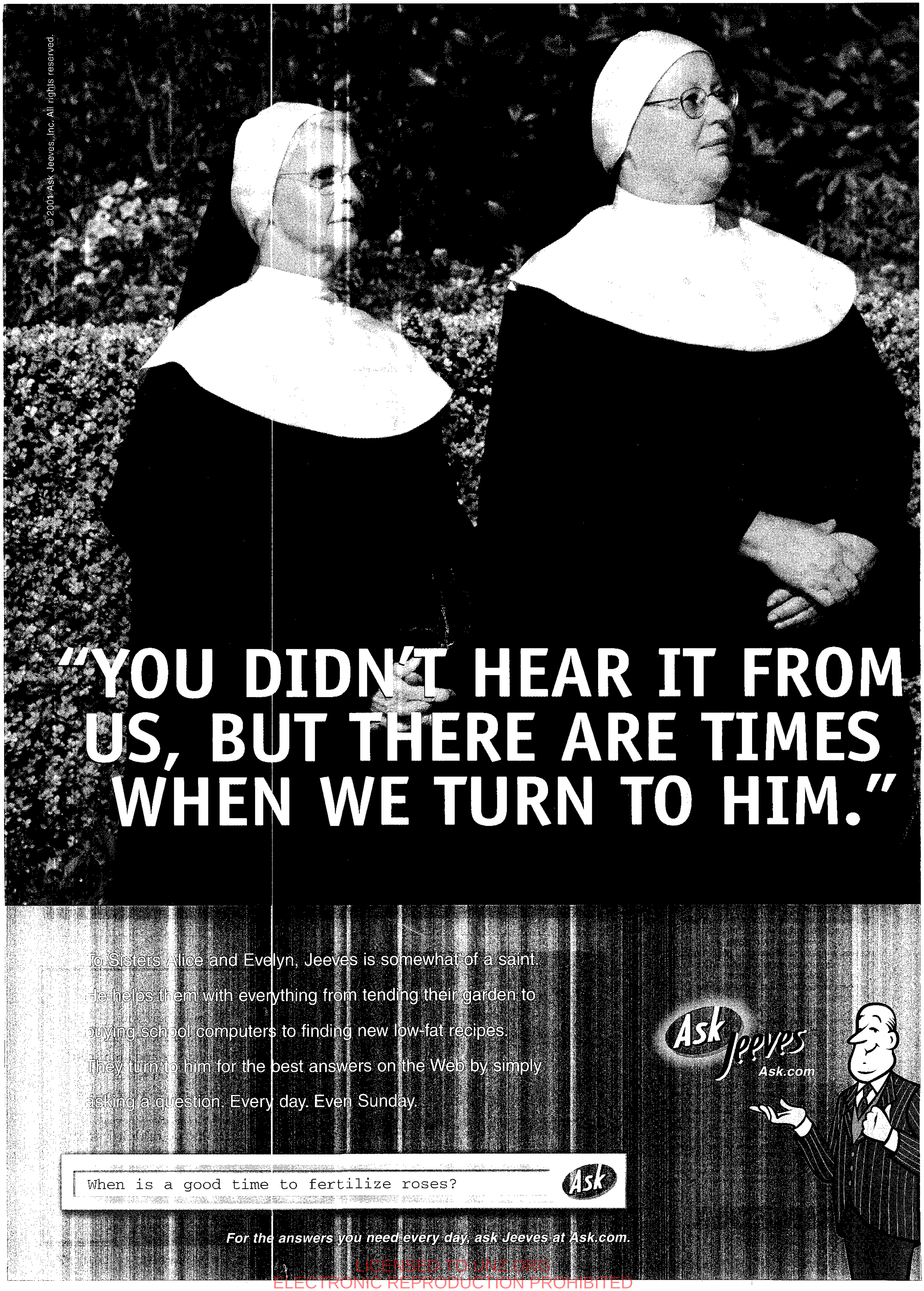
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Letters

> To put a dent in the stray-animal problem, we need more John Continos, but that's like asking for more miracles.
>
> —Kiri Blakeley

Not in Neutral

Here we go again: another overindulged child of privilege not taking responsibility for her actions ["Gotham: LawHampton," by Alex Williams, July 23]. From my perspective, Lizzie pulled one of her temper tantrums because she couldn't get her own way. This time, instead of tramping on her toys, she tramped on sixteen people. But don't worry: Daddy will take care of it. What do her equally spoiled friends do? Instead of trying to help the injured or even see if Lizzie had killed anyone, they get her out of there quickly. Probably had to call Daddy to see how to handle this. "I know! We'll blame the car!" I read Stephen King's novel *Christine*, but I didn't realize it was about a Mercedes.
April Hussey, EAST BRUNSWICK, N.J.

I don't know where Alex Williams lives, but his flat statement that "it's hard to find anyone in Manhattan who believes that Grubman intentionally gunned her car" certainly does not apply to the large East Side co-op I live in. Also, what is "heavily Catholic" Suffolk County supposed to mean? Or is *Catholic* intended to be a code word to imply ignorance, prejudice, and intolerance?
I. V. de Chellis, MANHATTAN

Women's Places

In the July 23 issue of *New York* Magazine, George Kalogerakis reported on the favorite cheap culinary thrills of top chefs ["Frugal Gourmets"]. I must complain that the piece did not feature any top female chefs. There are many talented woman chefs who contribute significantly to the vibrant New York culinary scene. The list is long, and it features Lidia Matticchio Bastianich, Sara Moulton, Claudia Fleming, Anne Rosenzweig, Rebecca Charles, and many others too numerous to name. I am a fan of every chef mentioned in the piece, but not presenting any female chef's favorites suggests that there are no "top" female chefs. It also suggests that Mr. Kalogerakis prepared this piece without adequate consideration of the important role that woman chefs have in the restaurant industry as both patrons and chefs.
Jennifer English, TUCSON, ARIZ.
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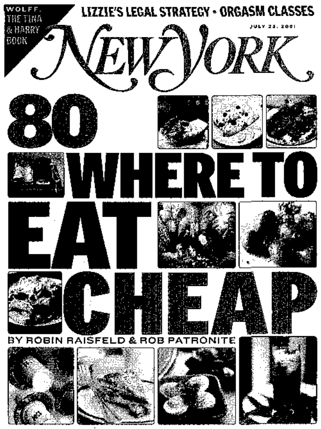
WOLFF: THE TINA & HARRY BOOK
LIZZIE'S LEGAL STRATEGY • ORGASM CLASSES
NEW YORK
JULY 23, 2001
80 WHERE TO EAT CHEAP
BY ROBIN RAISFELD & ROB PATRONITE

Oh, No!

Does *New York* Magazine have to boost its sales through titillation? The Mama Gena story made me want to throw up ["Come to Mama," by Amy Larocca, July 23]. You would think the Ivy League editors on your staff would be more selective about the stories they publish.
Helen C. Arvanitis, SOMERS, N.Y.

Oh, what an (empty) feeling! I tip my hat to today's successful New York women. They've managed to become totally self-sufficient, totally self-absorbed, and totally isolated from life's truly rewarding experiences. Why not try indulging in both giving and receiving pleasure as good wives and mothers while they are still young? Maybe then they wouldn't need to learn how to masturbate in Mama Gena's course.
David Ashe, BRIARCLIFF MANOR, N.Y.

It's no wonder that Mama Gena, as she calls herself, is smiling. She's making a lot of money from these lost souls. Obviously, her clients have too much discretionary income.
Carol Davis, PLAINFIELD, N.J.

Warming up: Mama Gena goes through the motions.

Pet Cause

I was very glad to read Hillary Rosner's article concerning John Contino and his wonderful organization, Mighty Mutts ["Saving Grace," July 9]. My heart melted when I read about his rescue of Tommy from the streets of Queens. When I hear the word *hero*, I think of people like Mr. Contino.
Susan J. Levinson, ROCHESTER, N.Y.

The problem is that for every John Contino, who rescues strays, there are a thousand "indoor-outdoor" pets on the street breeding with owner impunity; a thousand expensive puppies being bought in pet stores instead of being adopted from a shelter; a thousand landlords who whimsically decide that even a quiet, clean cat isn't allowed in their buildings. To put a dent in the stray-animal problem, we need more John Continos, but that's like asking for more miracles. What we really need is more tax dollars to fund decent, no-kill shelters, and more representatives who care about this issue.
Kiri Blakeley, BROOKLYN

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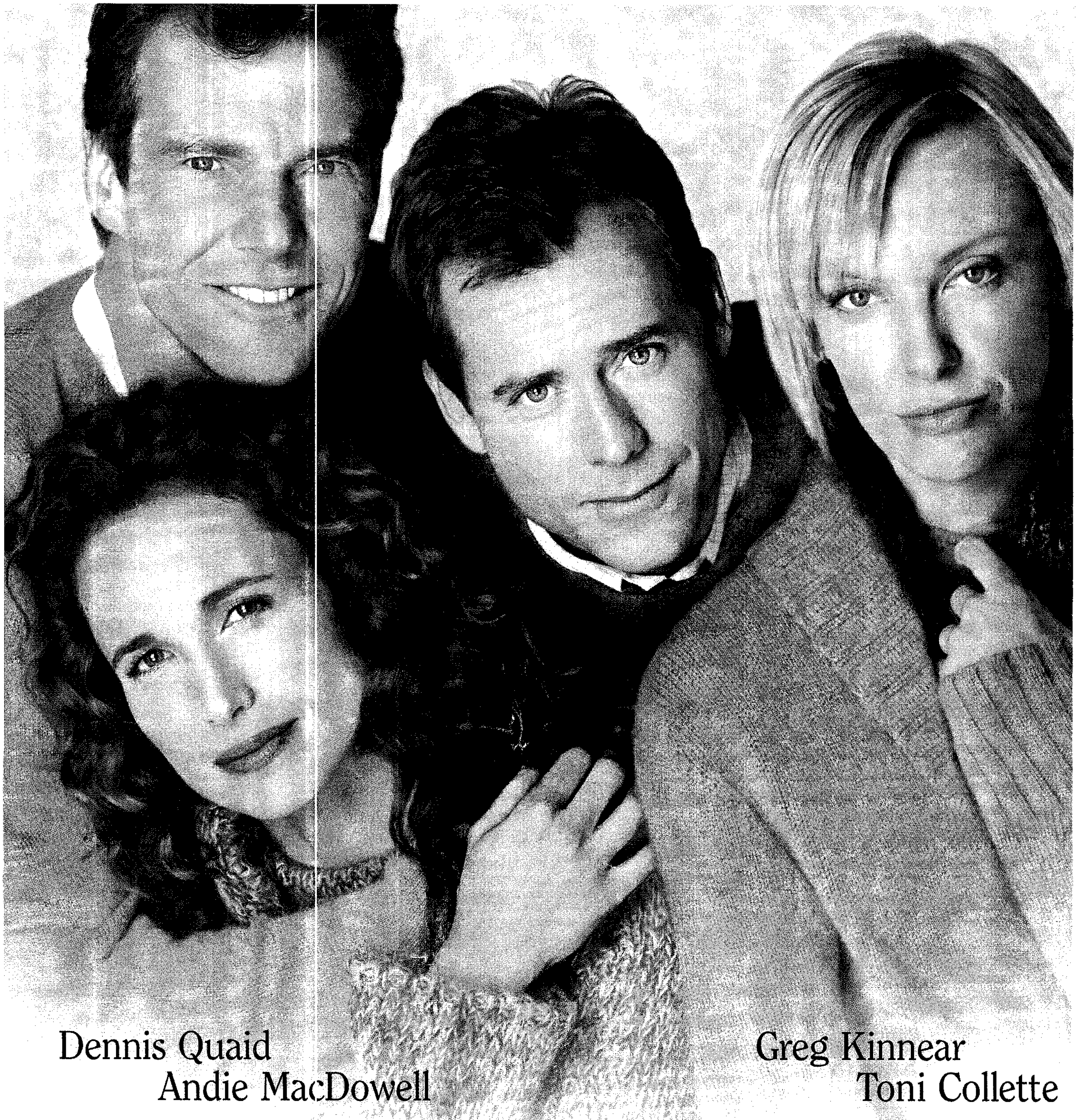
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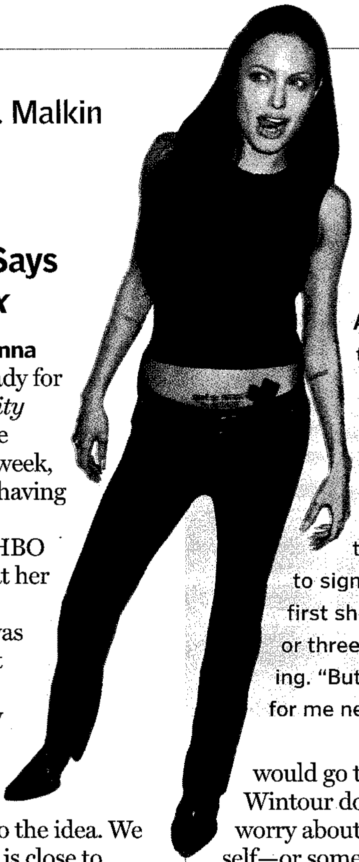
Intelligencer

By Marc S. Malkin



Original Director: Praying for a Lot More Sin

Angelina Jolie and **Antonio Banderas**'s erotic thriller, *Original Sin,* barely made it into theaters. It was originally slated to open last November, but then it was pushed to March. Three weeks before that opening, MGM moved it to August 3. Director **Michael Cristofer** tells us that conservative members of the ratings board are to blame. The sex scenes were so racy, he ended up showing the board about eight different cuts of the film before it finally agreed to give *Original Sin* an R rating. "The film is about sexual obsession," says Cristofer. "So the more obsessive and graphic the sex scenes are, the stronger the story." Cristofer says he manipulated the board into signing off on some really explicit scenes by including longer versions of them when he first showed the film. "If it's five minutes and you know the scene only has to be about two or three minutes, that ends up being a huge concession to the ratings board," he says, laughing. "But I don't think I should be telling you this, because now the board's going to be laying for me next time." Cristofer plans to include all the cut footage in an unrated DVD version.

Wintour Says Yes to *Sex*

It looks like **Anna Wintour** is ready for *Sex and the City* after all. As we reported last week, Wintour was having doubts about allowing the HBO show to film at her *Vogue* offices because she was worried about how the show would portray her. However, the fashion-bible editor has warmed to the idea. We hear Wintour is close to signing a deal in which at least one episode—about Carrie Bradshaw getting a job at the magazine—will be shot at Condé Nast's Times Square headquarters. "Carrie is a writer, and all writers in this city have to supplement their income," an HBO rep tells us. "*Vogue* is the top, so of course Carrie would go to the top."

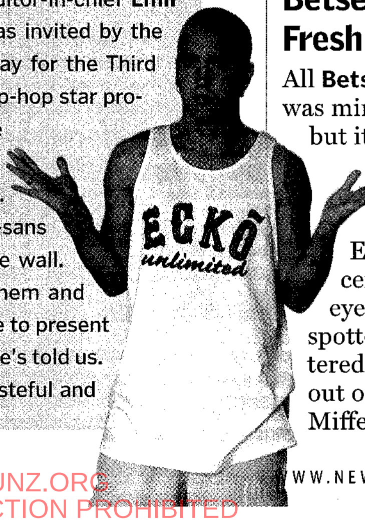
Wintour doesn't have to worry about seeing herself—or someone playing her—on *Sex.* HBO has promised there will be no Wintour character. In other *Sex* and Condé Nast news, we've learned that *Glamour*'s new editor-in-chief, **Cindi Leive**, has signed *Sex* co-executive producer **Cindy Chupack** to write a monthly column about dating and relationships, starting in the November issue.

Kattan: Not Ready for Prime Time

Saturday Night Live may be on summer hiatus, but cast member **Chris Kattan** is still keeping late hours. Kattan was spotted shopping in Sephora in the Flatiron district last week for hangover remedies, including an Astara face mask to eliminate puffy eyes. "It was about four o'clock in the afternoon, but he looked like he had just rolled out of bed," our spy reports. Apparently he wasn't feeling very friendly. As soon as Kattan realized he had been recognized—he overheard two teenage girls whispering about him—he paid for his goods and bolted for the door. His rep confirms Kattan was hurting: "He was out drinking with his friends until seven in the morning." Kattan wasn't the only star in the store at the time. Tony winner **Mary-Louise Parker** was at the opposite end of the shop checking out the self-tanners.

Eminem Wants to Wipe Out His Enemies

The folks at Bloomingdale's aren't laughing at **Eminem**'s bathroom humor. The potty-mouthed rapper—along with **Missy Elliott**, **Ludacris**, *Vibe* editor-in-chief **Emil Wilbekin**, BET hosts **AJ** and **Free**, and Jimmy's Bronx Cafe—was invited by the Enyce clothing company to design a Back to School window display for the Third Avenue store. Eminem's ideas, however, didn't get a passing grade. The hip-hop star proposed an Eminem mannequin sitting on a toilet reading a copy of *Vibe.* The toilet paper would feature pictures of his longtime enemies **Britney Spears** and **Christina Aguilera**. Bloomingdale's nixed the concept. Eminem's next idea was to have his mannequin in a bathroom—sans toilet paper—scrawling FOR A GOOD TIME, CALL BRITNEY . . . on the wall. Again, the window wasn't approved. As of press time, Eminem and Bloomingdale's were still negotiating over what to do. "We like to present tasteful things in our window," **Kal Ruttenstein** of Bloomingdale's told us. "The toilet would have been very hip, but in our opinion not tasteful and not what would please the Bloomingdale's customer."



Betsey Johnson's Fresh Hell

All **Betsey Johnson** wanted was minty-fresh breath—but it almost cost her $500. The fluffy-haired designer was pulled over in East Hampton recently after sharp-eyed police officers spotted a piece of tattered cellophane flying out of her car window. Miffed by the misguided

Photographs: from top, Gamma Presse Images; Chris Weeks/BEI; Vincent Dolman/Retna; Retna.

Heche Coming Out Right Before DeGeneres

Even though they broke up two years ago, it looks like **Anne Heche** is still able to use **Ellen DeGeneres**'s fame to her advantage. Heche wasn't scheduled to publish her memoir, *Call Me Crazy*, until 2002, but the book will hit stores on September 5, just eleven days before DeGeneres hosts the Emmy Awards and twelve days before the debut of her new CBS sitcom, *The Ellen Show*. DeGeneres calls the timing "just another thorn in her side," according to a friend of the comedian. "She says it's contemptuous." Heche's editor at Scribner, **Lisa Drew**, insists it's a case of sheer coincidence. Drew says Heche wasn't contracted to hand in her manuscript until October, with a publishing date sometime in 2002, but she happened to finish her first draft in about six weeks while traveling in Italy in the spring. Fearing that contents of the book would be leaked if they waited, Scribner decided to push up the pub date. (Heche is already set to spill all to **Barbara Walters** on *20/20* on September 5.) "I didn't even know Ellen DeGeneres has a new sitcom," Drew says. "I promise you that had nothing to do with our thinking."

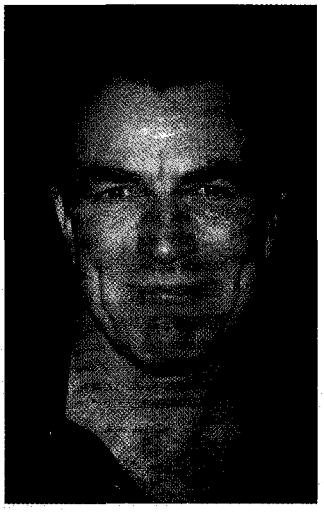
Altoids wrapper, the cops ticketed her for littering. Johnson sent her representative to contest the allegation and preserve her record in East Hampton town court, with some success: The ticket will be dismissed, provided nothing else unintentionally leaves her hands before January. "It was definitely an accident," says a spokeswoman for Johnson. "She feels really horrible about it and would certainly never litter."

Screenwriter Gets a Feel for Dialogue

You could say **Dan Bucatinsky** had a ball while writing the screenplay for *All Over the Guy*, which opens this week. In one hysterical scene, Bucatinsky, who also stars in the romantic comedy, squirms as his mother (played by **Andrea Martin**) teaches him how to do a testicular self-exam. "When I moved to L.A. several years ago, my mother"—Brooklyn Heights psychotherapist **Myriam Bucatinsky**—"did mail me this hanging testicular-self-exam contraption," Bucatinsky tells us. "It was a sweet gesture, but I'm sure she never intended for me to write it into a movie."

Late Night With Stephen Baldwin

Party regular **Stephen Baldwin** loves having his picture taken, except when he's dancing with a trio of gorgeous young things at two in the morning. When an in-house video crew started filming Baldwin's menage à quatre at a *Maxim* party at Suite 16 last week, the actor tried ducking behind the females, then threw a fit when the crew kept rolling. "He started shaking his finger at the producer and told her she had to stop filming him," a spy reports. The crew backed off, and Baldwin continued to party into the wee hours—after pulling a baseball cap over his eyes.



Bull Market on Broadway

Urban Cowboy: The Musical is moving closer to Broadway—via the West Village. Co-producer **Leonard Soloway** tells us there will be a three-week workshop of the show (adapted from the 1980 movie starring **John Travolta** and **Debra Winger**) at the Westbeth Theatre starting at the end of October. Director and writer **Phillip Oesterman** and co-writer **Aaron Latham** are heading to Nashville soon to cast an unknown local as Bud, the role made famous by Travolta. Soloway denies it, but we hear Winger's character, Sissy, will be played by **Natasha Diaz**. If all goes well, the show could debut on Broadway as early as March.

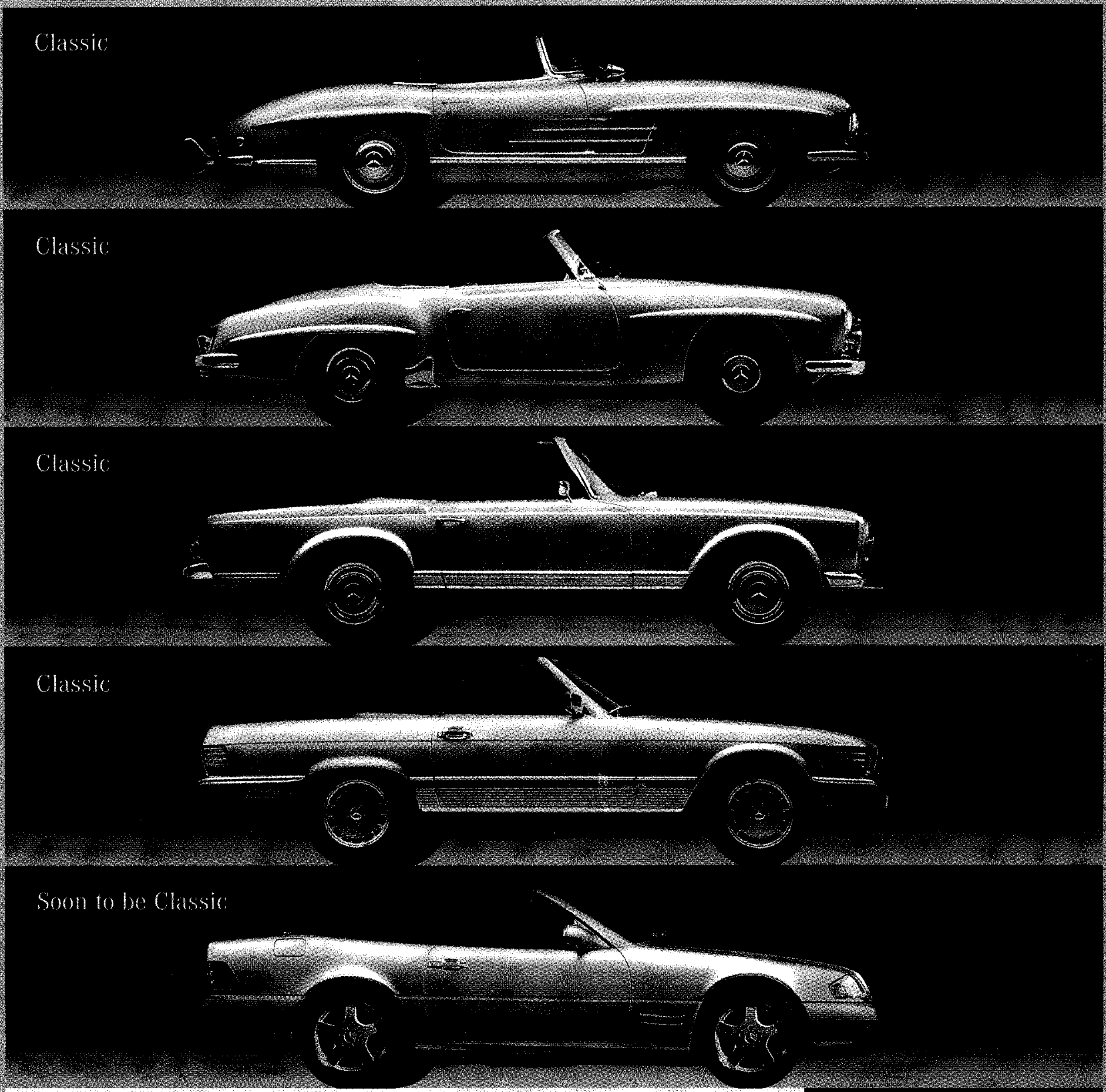
HIGH NOTES: D.J. extraordinaire **Victor Calderone** is used to remixing dance hits for superstars like **Madonna**, **Sting**, and **Destiny's Child**. Now he's going classical. We hear the Brooklyn-based Calderone is currently in talks with opera diva **Inva Mula**—who will star in *La Bohème* at the Metropolitan Opera in September—to remix one of her arias into a dance single.

With Catherine Townsend and Aric Chen.

Tom Selleck: Falling Down on the Job?

Tom Selleck caused quite a scene outside the New York Public Library's main building on Fifth Avenue on a recent afternoon. Passersby were stunned to see the ex-*Magnum, P.I.* hunk—who's currently starring in the Broadway revival of *A Thousand Clowns*—rolling around on the ground, sticking his head through the windows of stopped cars, and screaming "Who wants a photo with a drunk Tom Selleck?" at bewildered tourists. "People were pretending not to notice him, but he was acting totally drunk," one astonished onlooker told us. A rep for the play confirmed that the crazed man was indeed Selleck but insisted that no booze was involved. "We're doing a publicity campaign, and this is part of it," the spokeswoman offered. "There were cameras hidden inside a parked truck." The rep offered no other details but insisted Selleck's shtick will air on a national TV show in a few weeks. Stay tuned.

Photographs: from top, Rose Hartman/Globe Photos; Andrea Renault/Globe Photos; John Spellman/Retna.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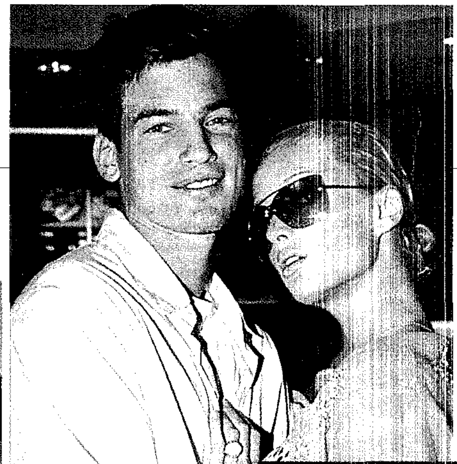
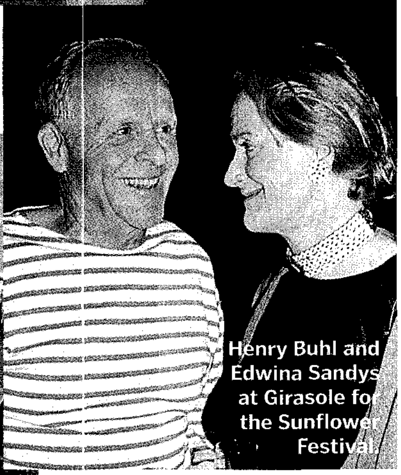
Scene



Jason Shaw and Paris Hilton at the McBain residence for a screening of *The Princess Diaries*.

Greg Kinnear, Ellen Wright, Andie MacDowell, Dennis Quaid, and Shanna Moakler celebrating HBO's *Dinner With Friends*.

Malin Ericson and Fabien Baron at the Park for the twentieth anniversary of the Michael Kors line.



Henry Buhl and Edwina Sandys at Girasole for the Sunflower Festival.

Kelly Bensimon and Donna Karan at Super Saturday.

[illegible] Jason Townsend, and Marjorie Gubelmann at a Chanel fashion show benefiting the Group for the South Fork.

Russell Simmons and Ross Bleckner at a party benefiting the Rush Philanthropic Foundation.

Marion Davidson, Rachel Hovnanian, Mark Gilbertson, and Tara Rockefeller at the Museum of the City of New York's summer party.

Caroline Miller, Marc Malkin, and Anita Sarko at Cherry for a party welcoming Malkin as the new "Intelligencer" columnist.

Shop Talk

Super Saturday, the Ovarian Cancer Research Fund's July 28 benefit in Water Mill, was like a good old-fashioned yard sale—albeit with VIP parking, an open bar, and DKNY gift bags. Shoppers—including co-hosts **Kristin Davis** and **Kyle MacLachlan** and guests **Christy Turlington**, **Molly Sims**, and **Denise Quiñones** (a.k.a. Miss Universe)—stripped in the fields to try on $20 Earl jeans, $50 Tuleh pants, $40 Vera Wang sweaters, and $25 Tods shoes. When sales—and spirits—flagged, designers slashed prices: "For you, five dollars," **Donna Karan** announced, handing over a dress. "A present!" said Chaiken designer **Jeff Mahshie**, tossing a fashion editor a sweater. Soon everyone had taken off for the after-party, leaving a trail of empty water bottles. This being the Hamptons, people were on hand to clean up. SHYAMA PATEL

Rush Hour

The same day, **Russell Simmons** held his annual benefit for the Rush Philanthropic Arts Foundation at his East Hampton home. **Martha Stewart**, **John Sykes**, **Queen Latifah**, and **Ross Bleckner** perused silent-auction objects including paintings by Bleckner and **Francesco Clemente**. "As Russell says, it's better to be remembered for something like this than for just being an entrepreneur," said Bleckner. "At least there's no white trash here." Simmons himself scored a Clemente painting for $24,000 after a bidding war. Even friends of his who were absent did their part. "**Perelman**, **Puffy**, and **Jay-Z** all bought tables and donated them back," he said, grinning. He had reason to smile—the event raised $800,000. BETH LANDMAN KEIL

Photographs by
Patrick McMullan

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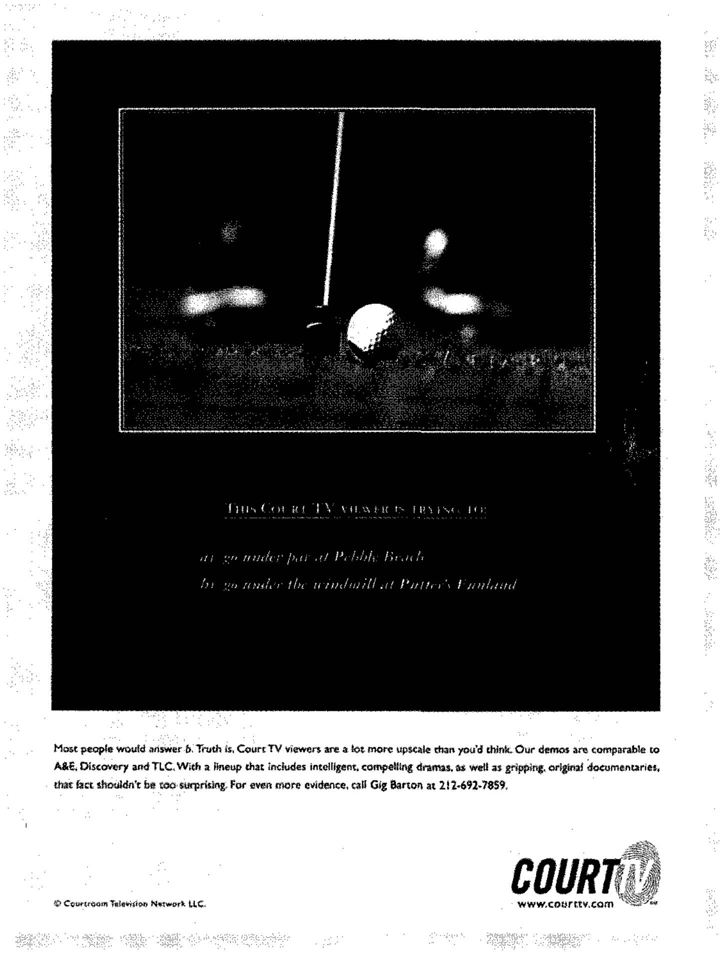

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GOTHAM

Gravy Drain

Back in the boom, even lowly assistants felt rich thanks to work-related perks—from courtside seats to lunch at Le Bernardin. Now, they ask in horror, how can they exist on paychecks alone? By Sarah Bernard

As distraught colleagues pack up their desks, pink slips in hand, some of those who've held on to their cubicles are feeling their own special kind of pain. The corporate-sponsored largesse that folks in industries from media to finance have become accustomed to—free concert tickets, "conferences" that doubled as ski vacations, expensable dinners at Ducasse—is swiftly disappearing in the name of belt tightening. Many are left to wonder how they can maintain the lifestyle they've been enjoying in the city with only their salaries to pay their way.

"I haven't been to a party lately that even *has* a gift bag," wails a reporter on the nightlife beat. "The glory days are over." Book parties, famous for their free cocktails, are practically extinct. "We haven't done one in ages," says an associate editor at a publishing house. "And if we do, the first question we ask these days is, well, does the author have any rich friends who can host it?"

Travel expenses are often the first to go when CEOs are in a penny-pinching mood. "They ask us to take the shuttle bus from the airport," says a publicist who recently returned from Chicago. "*And* I had to share a room with my boss." At Condé Nast, car vouchers have been eliminated, leaving employees to charge the fare on their credit cards and wait to be reimbursed. One account executive from an Internet rep firm recalls that, last year, his company flew employees to the Olympics in Sydney. This year, he adds, deflated, "they were like, 'No more business cards.' "

When a newly hired hedge-fund employee was invited to a dinner hosted by a major investment bank last month, she expected to finally experience the corporate gravy train. But the meal was served at La Mela in Little Italy. "Have you ever been there?" she asks. "Plastic chairs, penis-type suggestive paraphernalia on the ceiling. The banker who hosted the dinner was horrified—the corporate planning department had organized the event. It was definitely due to cost cutting. Whatever happened to Nobu?"

Media buyers, whose account reps now treat them to breakfast at Au Bon Pain instead of lunch at Le Bernardin, are asking the same question. In virtually all cases, meals with office colleagues are no longer expensable. When a manager at a headhunting agency was taken to the local diner by her superior to discuss her progress, she notes, "I had to cover my own $10 omelette." "I'd rather be fired," says a former Internet account rep, who recently got her wish. Now she's heading for grad school, paid for with her severance package.

The real humiliation is not the added financial burden but the psychological blow: Living large had become a way of life. And while such cuts—like getting rid of the espresso machine—save only so much money, they send the message that the life of luxury (and unlimited Snapple) is over. Still, some valiant souls are able to find the bright side in all the trimming back. "They got rid of the free snacks at our office last month," says a telecommunications executive. "It's a good thing, too," he adds. "We were all getting fat."

How Sweet It Was

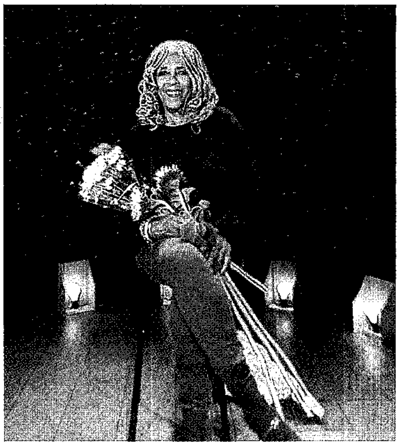
THEN	NOW
Discount at Equinox	Chin-up bar in office doorway
Office pool table	Office pool on when they'll fix the elevator
Complimentary massages from office masseuse	Complimentary massages from office recluse
Free AAA membership	Free AA membership
Yankees tickets	Mets tickets

MODERNHUMORIST.COM

Photographs: opposite, Mark Peterson/Corbis Saba (top); Pak Fung Wong (bottom). Illustrations: this page, Sandy Nichols; opposite, Jessica Kasper.

Avant-Guardian Angel

Mother Lode



"Eighty percent of what is now considered American theater originated at La MaMa," playwright Harvey Fierstein asserts. It's a claim Ellen Stewart, the octogenarian founder and resident doyenne of La MaMa E.T.C. (Experimental Theater Club) in the East Village, would be the last to dispute. And that's why she saved virtually all the artifacts from the company's 40-year history, stashing everything from manuscripts to props in files, drawers, boxes—even shopping bags.

"Baby, Mother saved it all," Stewart says, her eyes flashing. The archive is crammed with masks, ticket stubs, 4,500 black-and-white prints by photographers like Martha Swope and Irving Penn, thousands of videos, and 700 original manuscripts—all attesting to the birth and flowering of avant-garde theater in America (and, to a certain extent, its decline). The trove includes scores scribbled by *Hair* composers Gerome Ragni and James Rado alongside a receipt for Sam Shepard's rent, which Stewart paid so he could keep writing. Here are photographs of a young and game Bette Midler in Tom Eyen's 1965 play *Miss Nefertiti Regrets;* Robert De Niro, with Prince Valiant haircut, in Julie Bovasso's *Gloria and Esperanza;* a hand-drawn poster for one of Harvey Keitel's first plays, in 1967. "Ellen was a supportive, motivating spirit," Keitel remembers. "Aside from being a dish."

A fortieth-anniversary committee has been formed to raise funds to help preserve the collection. Architect Martin Kapell, himself a La MaMa "baby," is donating the design for a new archival space. De Niro and TriBeCa Film have contributed funds. The motivating force behind all this activity is, of course, Stewart herself. It rankles her that after four decades of hosting the American premieres of some of the world's most provocative theater companies, La MaMa has been overshadowed by BAM's Next Wave Festival and the Lincoln Center Festival. "I am not giving my archives to Lincoln Center or the Fales Collection," she says. "You know, baby, I'm not gonna give in. History will judge BAM or Robert Wilson or Philip Glass—but I know where people began."

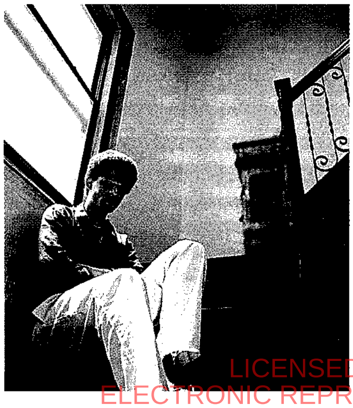
WICKHAM BOYLE

Pizza Politics

The Domino's Effect

"Get the door. It's Domino's" is the latest slogan from the pizza chain. "But not if you live in Harlem," counters Brian Keith Jackson. Manhattanites (and an ex-president) may be flocking northward. But that doesn't mean the amenities they've grown accustomed to are following them.

Two months ago, Jackson, a 32-year-old African-American novelist, dialed the 125th Street Domino's, only to be told he'd have to pick up his pizza in his lobby. He'd just moved from 103rd Street and Central Park West (where Domino's went up to his apartment) to a two-bedroom on St. Nicholas Terrace at the bottom of St. Nicholas Park.



Working his way up the Domino's food chain, he called the manager, then the store's owner, Anthony Maestri. According to Jackson, Maestri (who could not be reached for comment) said he uses police reports to decide which buildings get full service. Jackson noted that other deliverymen come to his door.

Domino's spokeswoman Holly Ryan says Jackson is the first to take on the Harlem store, but similar complaints have been filed in four states. In June, after a Justice Department investigation, Domino's agreed to enforce a policy based on legitimate safety concerns. "We take these complaints very seriously," says Ryan. "We're setting up a meeting with Mr. Jackson and our head of security."

"You don't mess with a novelist with a book about to come out. I have a lot of downtime," says Jackson, who has discovered the joys of ordering from Fairway. "You need to know the rules of business. I know Bill Clinton could get a pizza if he wanted."

NELSON MUI

THE BIG QUESTION

Now that Clinton's in Harlem, what should he do to be a good neighbor?

Fred Rogers, host, *Mister Rogers' Neighborhood:* "I've always thought of neighbors as people who care about each other. It takes time to care . . . time to listen long enough to know how to give and receive care."

Kenneth Woods, co-owner, Sylvia's Restaurant: "We've seldom had a president pass through Harlem. Now a child can say, 'The president has an office next to my school.' Whenever time permits, he should speak at a school."

Usher, pop and R&B entertainer: "Fry some chicken and have a little cookout on 125th Street."

Rocky Aoki, Benihana founder: "Buy a townhouse. They're cheap enough."

Malik Zulu Shabazz, national chairman, New Black Panther Party: "If he were sincere about helping Harlem, he would remove his physical presence. Right now, he serves as a powerful and awesome magnet for other elite whites."

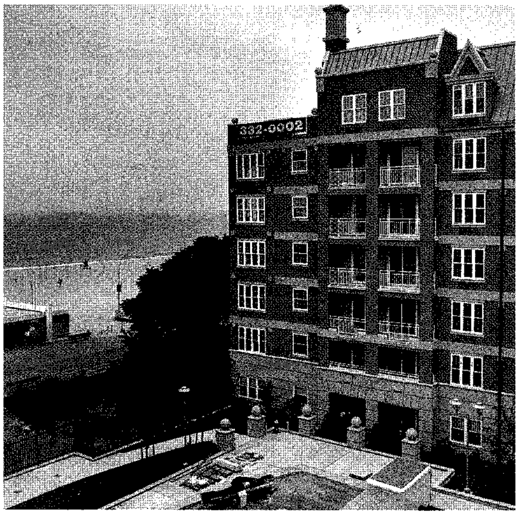
Dee Dee Myers, contributing editor, *Vanity Fair:* "Not eat food off other people's plates at Sylvia's."

Dick Morris, former Clinton adviser: "Get a pushcart and go out on the street and pass out pardons."

JADA YUAN

Sand Dollars

That ballpark's only the beginning: Buyers are warming to the Brooklyn beachfront.



Less than a year after Joshua Muss unveiled Brooklyn's $325 million, 850-unit Oceana Condominium and Club, the first five of its fifteen mid-rises are nearly sold out. That wouldn't be much news in Park Slope or Cobble Hill—but in Brighton Beach, prices like $325,000 for a 1,300-square-foot two-bedroom and $1.2 million for a 2,000-square-foot penthouse overlooking the water are the talk of the boardwalk.

Could the very bottom of Brooklyn be home to the next generation of Manhattan-real-estate refugees? With the opening of the Cyclones' park in Coney Island and the renovation of the B-D-Q-W subway terminus, the south end is showing signs of life. And buyers are smelling gentrification along with the salt air. "This was the only complex in Brooklyn where you can live on the beach," says Alex Klurfeld, a physical therapist who recently paid $426,000 for a three-bedroom Oceana condo. "This was the only area we were looking in."

Though some buyers still resist any place south of Borough Park, many are finding the Oceana's fifteen acres worth the risk. "These are big numbers for Brighton Beach," says William B. May's Christopher Thomas. "Not to say that Manhattan isn't still the point where the pebble drops in the pond—but the ripples are going out further and further." And Brighton Beach's sales are sure to spill over into Coney Island. Sales have already risen at Brightwater Towers, a two-building high-rise on Surf Avenue that went condo in 1992. Two-bedrooms that sold for $115,000 now average $275,000. "I feel very positive about what's happening here," says Thomas Randazzo, Brightwater's operations manager. "We were the first—if we didn't clear the market, I truly believe that Oceana wouldn't have been able to move ahead. The boardwalk is already cleaner and brighter. And with the transit system being redone, I wouldn't be surprised if what follows are more European tourists and upscale shops." (Mayor Giuliani's three-year timeline calls for two new developments and a hotel, rebuilding Coney Island in the manner of 42nd Street.) "The perception of crime and dirt from the sixties is still here," he adds. "But Coney Island's on its way." JOY ARMSTRONG

Where Russell Met Sally . . .

Sleepless Somewhere Else

She's got mail . . . but it'll have to be forwarded to a new address. **Meg Ryan** (pictured) and **Dennis Quaid** just found a buyer for their Fifth Avenue apartment. The blonde cutie and her oh-so-slightly-dangerous ex-husband got $6.75 million for the twelfth-floor pad near the corner of 94th Street, down slightly from the asking price of $7.2 million. The spacious three-bedroom, all three bedrooms of which face Central Park, has six oversize rooms (reconfigured from eight) and cost the couple $3.1 million in 1997. Meg has reportedly been shopping downtown for new digs, but no sales have been confirmed, according to her Sotheby's broker, Anne Curran. No word on whether her upper-Fifth Avenue neighbors are sad to be losing their celebrity girl-next-door or relieved at losing the scruffy canoodling companions (Quaid, Russell Crowe) that she seems to favor. MORGAN GOLDBERG

Big Deals

Flatiron District

105 Fifth Avenue

2-bed, 2-bath, 1,500-square-foot co-op. Ask: $995,000. Sell: $880,000. Maintenance: $1,370. Ten weeks on market.

"Young love, young money," Halstead's Robin Horowitz says, sighing. She's describing her buyers, an Italian and a Midwesterner, both in their twenties, who met at a conference given by their international parent company, Merrill Lynch. The two fell in love and bought this Fifth Avenue pad, but, being finance types, they waited for the price to fall more than $100,000. "It went on the market in February at $995,000," says Horowitz, who sold the place with her sister and partner, Nancy. "In April, the sellers lowered the price to $850,000, and within three weeks they had three separate offers, all above the new asking price." Love conquers all.

Upper West Side

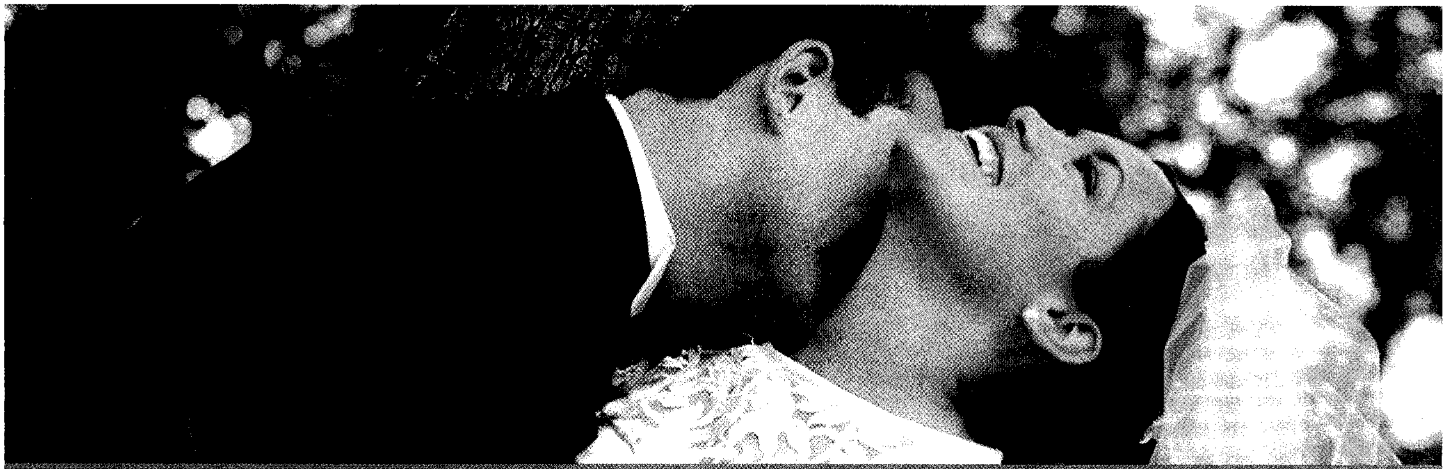
270 West End Avenue

3-bed, 3-bath, 2,400 square-foot co-op. Ask: $2.25 million. Sell: $2.075 million. Maintenance: $1,995. Three months on market.

Today, it's one of the most family-friendly buildings on the Upper West Side, but this small prewar co-op wasn't always so: In 1983, one dad in the building redefined "overprotective" by putting out a (successful) hit on his daughter's 22-year-old ex-boyfriend. The building seems to have recovered nicely from the scandal, however: Douglas Elliman's Richard Ferrari (who made the deal, along with Drew Glick) reports that the sale of this classic seven "from one Wall Street family to another" came off without a hitch. EMILY GITTER

Photographs: top, Sean Hemmerle; bottom, Nina Prommer/Globe Photos.

ModernBride.com
SHOPPING



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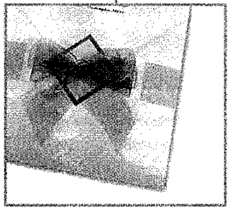
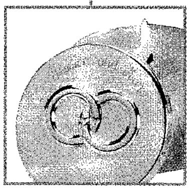


INVITATIONS
Champagne Ribbon Invitation



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Style

AMY LAROCCA

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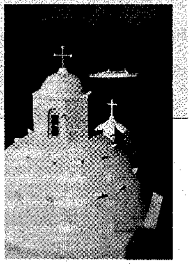
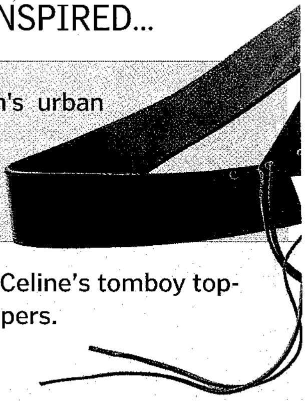
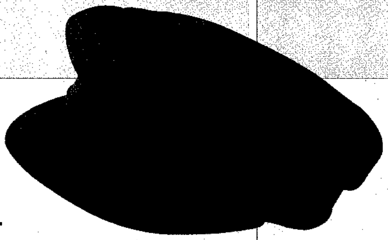
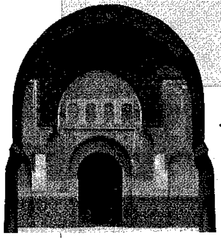
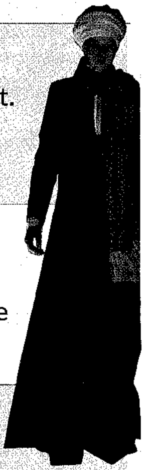
IF YOU'RE GOING TO...	BE SURE TO PICK UP...	WHICH INSPIRED...
Oaxaca	Heavy leather belts.	Donna Karan's urban warrior. >
Mykonos >	Greek fisherman's hats—the type that old men wear.	< Celine's tomboy toppers.
Seville	< Full flamenco skirts and peasant blouses.	Bohemian gypsies at Tom Ford for Yves Saint Laurent.
< Marrakech	Djellabas in muted colors, with turbans for accent.	Miguel Adrover's fall collection. (He accessorized with goats, which could be a problem at Customs.) >
Daytona Beach	A NASCAR jacket—you'll cut the patches off later.	< Balenciaga's sleek, speedy chic.
Moscow >	A furry Russian hat.	Louis Vuitton's matryoshka babes. >
San Antonio	Something fringed—you can even attach a coon tail!	< High-seventies rock style at Dolce & Gabbana.
< Cape Cod	Salty nautical prints.	< Alice Roi's *Old Man and the Sea* sweaters.

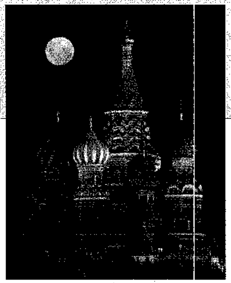


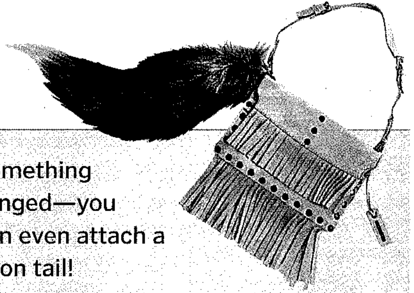


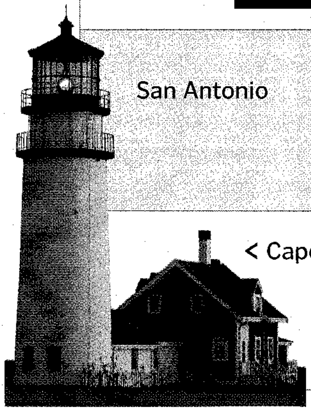












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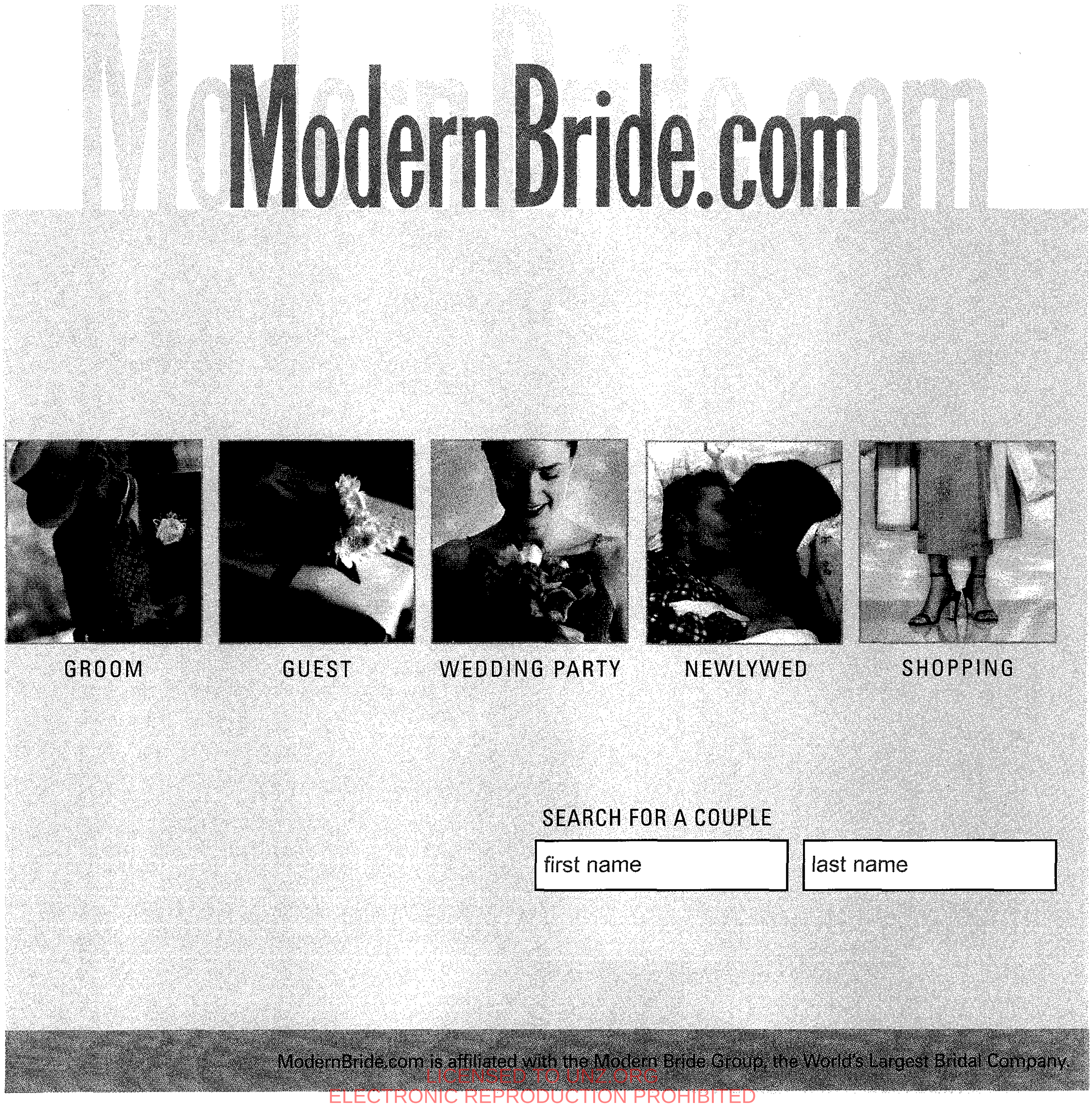

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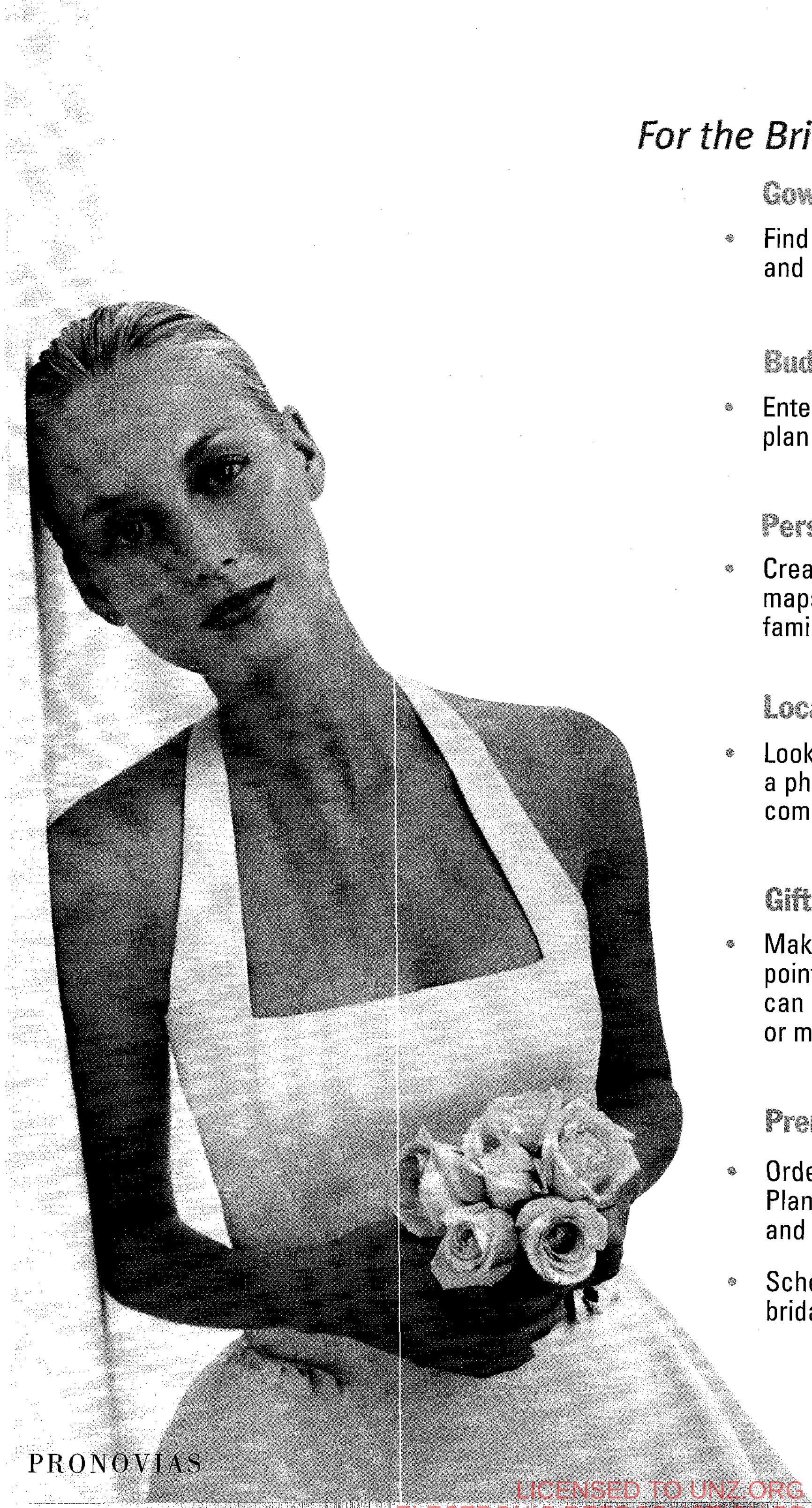

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THE NATIONAL INTEREST **Tucker Carlson**

George and the Giant

Could George Pataki's national aspirations be sacked by former football player Phil McConkey, who's now warming up for a run as the Conservative Party spoiler?

Third and long: Former wide receiver Phil McConkey and Governor George Pataki.

TIP O'NEILL USED TO SAY THAT "ALL POLITICS is local." Which is true. To that we should add another maxim: All national politics begins locally. Just ask George Pataki.

In the past 25 years, no Republican has won statewide in New York without the nomination of the Conservative Party. On its face, this is not a fascinating fact. Apart from political scientists, there are only two categories of people who might be interested in knowing it: George Pataki, and his enemies.

The Conservative Party is pro-gun and anti-abortion and is therefore politically out of step both with the rest of the state and with the current governor. It is also relatively tiny, with only about 150,000 members. This means that if you wanted to prevent George Pataki from being re-elected, you wouldn't need millions of votes. You would need only 76,000. If you really disliked George Pataki, this would be good news.

Phil McConkey really dislikes George Pataki. McConkey, most New Yorkers may remember, is the former wide receiver for the Giants who became a hero when he caught an impressive touchdown pass during the 1987 Super Bowl. Three years later, McConkey ran for Congress from New Jersey. He lost, but he turned out to be a pretty good candidate. He is well-spoken, self-consciously ethnic (half-Sicilian and proud of it), and he has a great bio: Naval Academy graduate, helicopter pilot, self-made Wall Street guy.

Pataki, on the other hand, has won the Conservative Party nomination in both previous races. Since then, however, he's gone left, doing nothing to ban partial-birth abortions, then joining the celebrity opposition to bombing at Vieques. For McConkey, watching at home, the final straw came when he saw Pataki suck up to Al Sharpton on television. This was too much. McConkey began to think about a run.

In order to get on the ballot in the Conservative primary next year, McConkey would need only 25 percent of the votes from the party's state committee. He could get them. If he campaigned on guns and abortion—and there is no reason he wouldn't—he could probably win the party nomination.

The Pataki people know all this, of course, and they're upset about it. Pataki's spokesman, Michael McKeon, isn't ready to savage McConkey directly. (McConkey hasn't announced yet, after all.) Instead, McKeon outlines what he says is a conspiracy to get his boss. It begins with McConkey's Washington-based political adviser, Roger Stone. Here's how the plot supposedly works:

Roger Stone does consulting work for Donald Trump. Trump, for obvious and self-interested reasons, opposes casino gambling in the Catskills. Pataki favors it. Last year, Stone put together an ad campaign attacking Pataki's support for casinos in New York. Stone orchestrated the campaign secretly, in violation of state lobbying regulations. He wound up with a $100,000 fine and a vendetta against Pataki. Stone is using Phil McConkey to get revenge. Not only that, says McKeon, "it's clear Stone is working with Andrew Cuomo. They're both dirty tricksters."

Stone denies being at the center of a vast, bipartisan conspiracy. It's true that conservative Phil McConkey recently gave $500 to liberal Andrew Cuomo's gubernatorial effort. But that, Stone says, is only because McConkey is friendly with Cuomo's younger brother, Christopher, who asked him to. As for his own motives, Stone says they are straightforward: Pataki has become an annoying liberal. He should be punished.

Who's telling the truth? It's hard to know, and it's not clear that it matters. Stone and McConkey may have a secret agenda. But their descriptions of Pataki strike me as pretty accurate.

Pataki thinks quite a bit of himself—or, as we say in Washington, he has "national aspirations." I didn't know this until one day in 1999, when I got a call from his office inviting me to meet him for an informal chat at the Willard Hotel, near the White House. I

(*Continued on page 77*)

Photographs: from left, Mitchell Levy/Globe Photos; AP/Wide World Photos.

Joanne Kaufman STRONG MEDICINE

Co-pay or Play

Joining lots of HMOs has become the surefire way for a young doctor to build a thriving practice before bailing out—leaving patients to pay full fees or switch M.D.'s.

SIX YEARS AGO, DERMATOLOGIC SURGEON David Kriegel hit on an enterprising strategy during a stint with a group practice in Queens: The 39-year-old doctor would join any managed-care plan that would have him; he would network, he would meet and greet primary-care doctors in Manhattan to get on their referral lists; he would build up his patient list, work hard, be busy—very, very busy—at the office in Queens and his private practice on West 57th Street. And then he would slowly start bailing out of the HMOs (and, eventually, Queens as well).

Alice Furman, 36, had the same idea six years ago, after she completed her medical training and joined an internal-medicine practice in the East Nineties. She'd sign on with a bunch of HMOs ("At the time, no one knew what was going to happen with managed care in New York," she recalls, "and I wanted to keep my options open"), build up her patient base. She'd work hard, be busy—very, very busy. And then she'd start dropping out of the networks.

Vicki LoPachin, also 36, saw the light five years ago, when she finished her residency and joined Marathon Medical, an internal-medicine practice on the Upper East Side. She'd join every HMO available, build up her patient base, work hard, be busy, and then—well, you can probably see where I'm heading with all this: The M.O. for many young New York doctors is to use HMOs as a springboard to independence. In this, they're among a select few actually making managed care work for *them.*

There may still be places where it's possible to wrap up medical training, hang out a shingle, and immediately pack the waiting room. Manhattan, with its high rents, high insurance rates, and high concentration of M.D.'s, is not one of them. Instead, new doctors—depending on their specialty and the power of their mentors—join well-established fee-for-service practices on Park or Fifth, where they take the overflow from the senior guys and pray that word of their skill and charisma gets around. Far more often, however, they join managed-care-based practices.

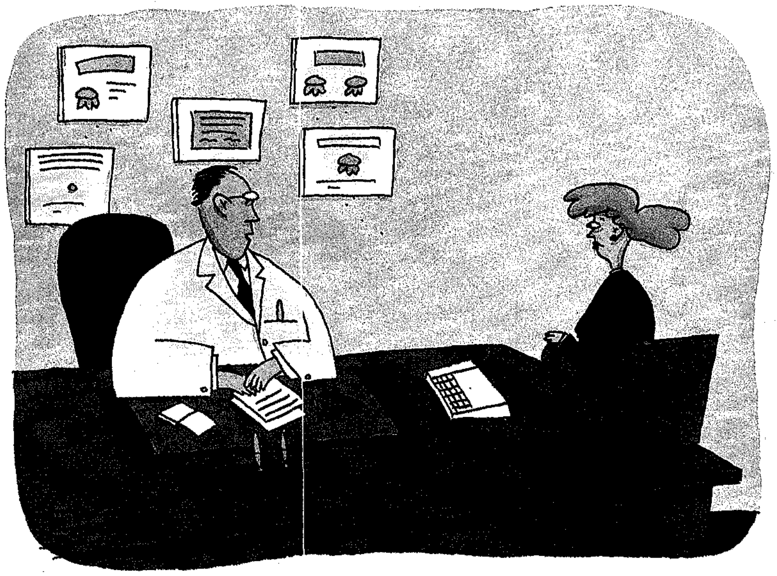
"That's typically what people do," says Roger Platt, a vice-president at Mount Sinai. "The first thing when you go out into practice is that you have to get yourself busy. You may do HMOs for three or four years, may be comfortable and stay with it, or you may try to gradually switch over to fee-for-service mode, where I won't see as many patients but the fees I can generate are so much higher. People have different strategies for doing that over time."

One such strategy is a sort of benign pyramid scheme exemplified by Marathon Medical. Vicki LoPachin was hired by Marathon's solo practitioner, an internist-cardiologist who wanted to do more cardiology. "I joined every plan he was in, plus some additional ones, and then he started to pull out of some plans," LoPachin says. "He pulled out of Aetna, for example, but *I* still took it, and by five months I had a full daily schedule."

This year, Marathon Medical brought in another internist and "we had *him* join all the plans, and once he's in everything, the cardiologist will pull out of even a few more plans," says LoPachin, who for her part will start closing panels (industry lingo for bolting the door on new patients) in some plans and will pull out of others completely. In this way, such practices are able to provide continuity of care and build volume while creating a lucrative HMO/fee-for-service hybrid.

But many doctors, punch-drunk from paperwork and fed up with low reimbursements, are jumping ship from managed care altogether. David Kriegel, for example, is dropping out of plans—Physicians Health Service is one—that won't cover his costs. And now that she has a full schedule, Alice Furman is becoming more selective. "I've dropped a few plans," she says, "and in the next year I hope to be out of two more."

Second Opinion By P. C. Vey



"Sounds like fun, but I don't think your insurance covers it."

Illustration by P. C. Vey.

THERE IS ONE SERIOUS SIDE EFFECT TO such fiscal therapy: loss of patients. One Upper East Side fee-for-service practitioner says this is particularly true of younger patients unfamiliar with the quaint custom of paying the full fee for an office visit (especially when they're already tithing a significant chunk of their paycheck to an HMO). "A lot of colleagues who dropped out of their HMOs over the past few years were surprised at the number of patients who left," says Michael Yaker, 35, a pediatrician with Mount Sinai Medical Associates, an Upper West Side HMO-based practice currently weighing the benefits of bailing out of some plans and shifting, in part, to a fee-for-service operation.

"There isn't a lot of loyalty," says Jonathan Lanzkowsky, 35, an OB/GYN who recently left a managed-care office to join a fee-for-service practice. "Your patients are like mercenaries! Even when I had delivered two babies for a couple, they'd leave for the third one if their health coverage changed and I was no longer in their plan. Conversely, I've delivered a third child for women who paid full freight for their first two."

Of course, patients watching their doctors close panels and pare down plans may be forgiven for thinking this talk about "loyalty" and "mercenaries" is not a little hypocritical. "I saw a woman yesterday," says Yaker, "who said, 'Please don't drop our insurance. We don't want to switch pediatricians again.' "

Kriegel confesses that he hasn't vaulted out of plans as rapidly as he'd intended. He could dump 80 percent of them and still be busy, he says, but "I didn't appreciate that within each HMO there would be a good percentage of patients that I wouldn't want to lose because I'd grown attached to them." For the chosen, he has reduced his fees or set up installment plans. But he doesn't plan to hold the line forever.

"The plans that keep cutting their reimbursement will find that doctors who've been out of training five, six, seven years are dropping them," Kriegel says. "The only ones who will join are new doctors." ■

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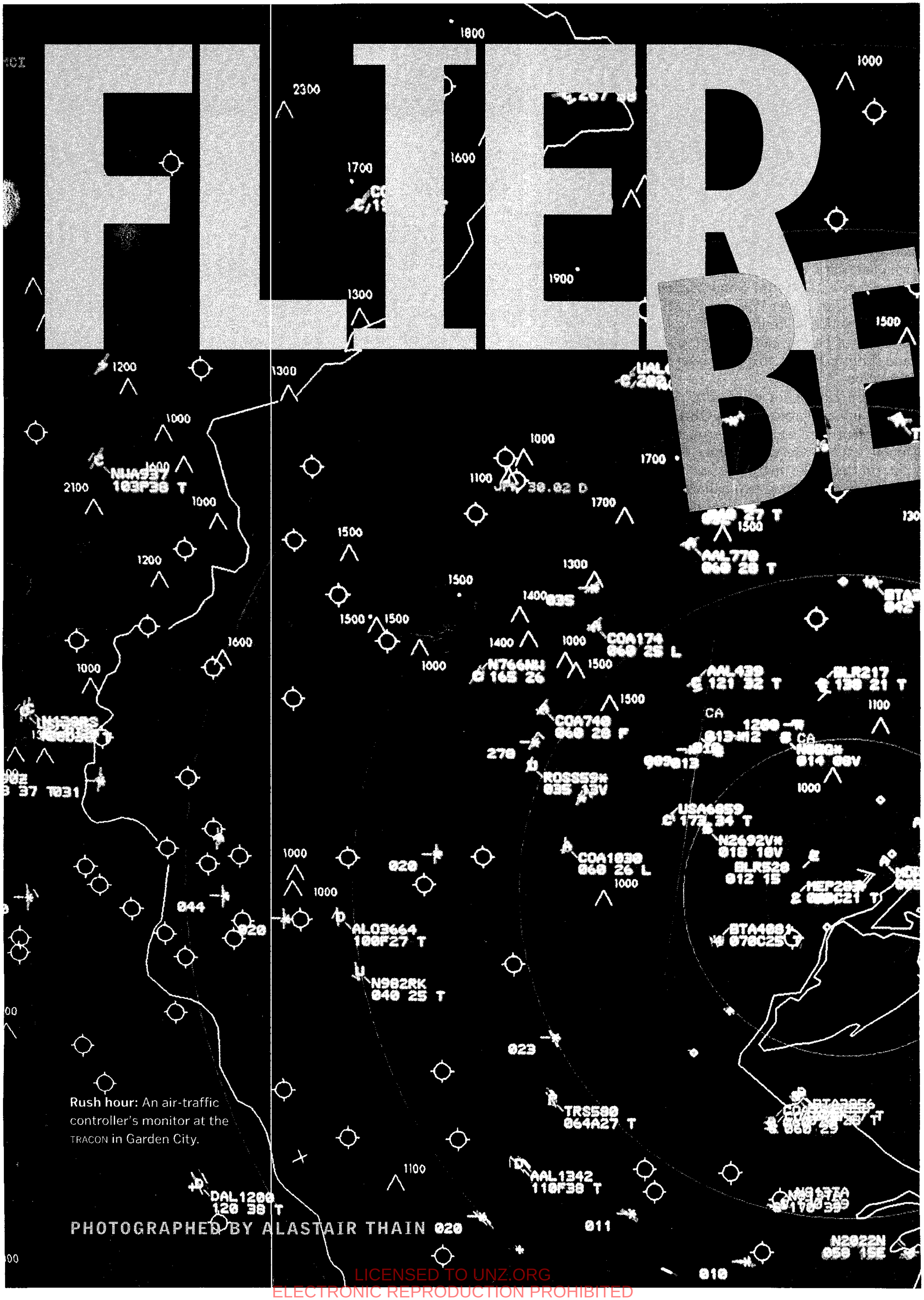
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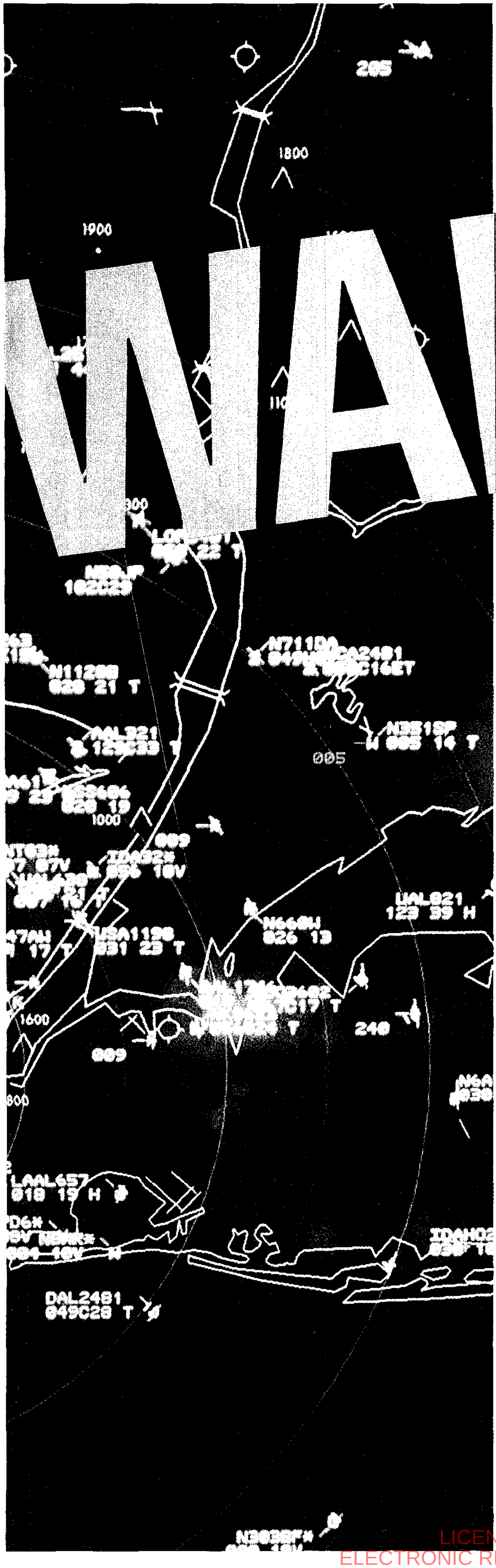
Rush hour: An air-traffic controller's monitor at the TRACON in Garden City.

PHOTOGRAPHED BY ALASTAIR THAIN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BY ROBERT KOLKER

ON A FRIGID WINTER EVENING NOT LONG AGO, A few thousand feet above Queens, the pilot of a US Airways 737 was coming in for a landing at La Guardia Airport. He was seven and a half seconds away from the tarmac—wheels out, lights on, all clear—when along came the unthinkable. Out of the darkness, he spotted the American Airlines logo closing in from the right, getting bigger and bigger.

When you're this close to the ground and you see something you don't want to see—like another airplane heading for you—tapping the brakes is not an option. The two planes missed, but not by much. A few hundred feet. Seconds.

"Close call, huh?" the pilot said to the tower. "What's going on?" Which is just what the guys in the tower were thinking.

"I'm not sure," the air-traffic controller said. "He just took the shot, and . . . *whew!* It was a slow roller, sir."

An uncomfortable silence followed—until the controller decided to try a little gallows humor.

"What color were his eyes?"

THAT WAS JANUARY 23, 1998, AT 6:19 P.M. Three months later, practically the same thing happened—with just twenty feet of wiggle room—apparently because of a spilled cup of coffee in the control tower. It happened eight months after that, too, during a light rain—and it happened again twice last year, the worst year ever for La Guardia air traffic.

It keeps happening because at La Guardia, the world's busiest small airport, runway choreography is timed for maximum efficiency; arriving and departing planes are only seconds apart. The hurdle is La Guardia's famously outdated, short, intersecting runways, surrounded mostly by water and tormented by low-slung clouds. For more than a year now, the National Transportation Safety Board, which has investigated some of these near-tragedies, has urged the airport to space its takeoffs and landings further apart. They want to slow things down.

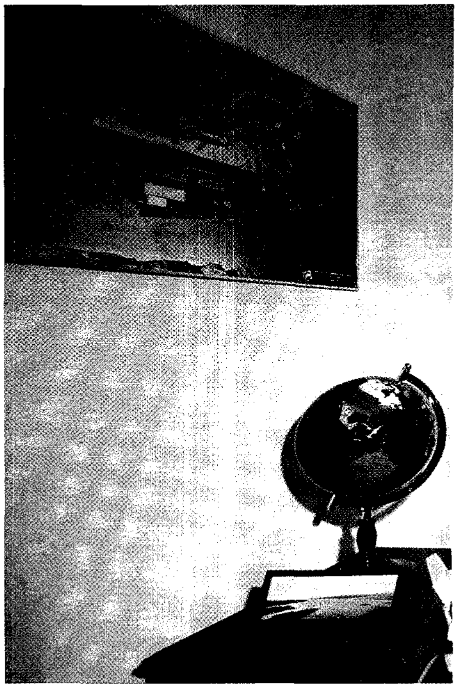
But the Federal Aviation Administration—which has the right to disregard NTSB recommendations, and has thousands of planes to push through New York each day—doesn't *want* things slowed down. Neither do the airlines, which have enough trouble getting in and out of La Guardia on time. And neither—let's face it—do many passengers, who've been groaning about delays for years. "This safety recommendation would unnecessarily impact the National Airspace System," the FAA replied to the NTSB in a memo last September. "Departure slots would be lost."

Last fall, after yet another close shave, an exasperated 757 pilot had enough. "After 34 years flying in and out of La Guardia, I now feel La Guardia has become a dangerous airport," he wrote in a complaint to the Aviation Safety Reporting System, an anonymous whistle-blower service. "Approach, tower, and controllers are stressed to the max. Air-Traffic Control is trying to stuff too many aircraft into too small an airport. I strongly feel La Guardia is an accident waiting to happen."

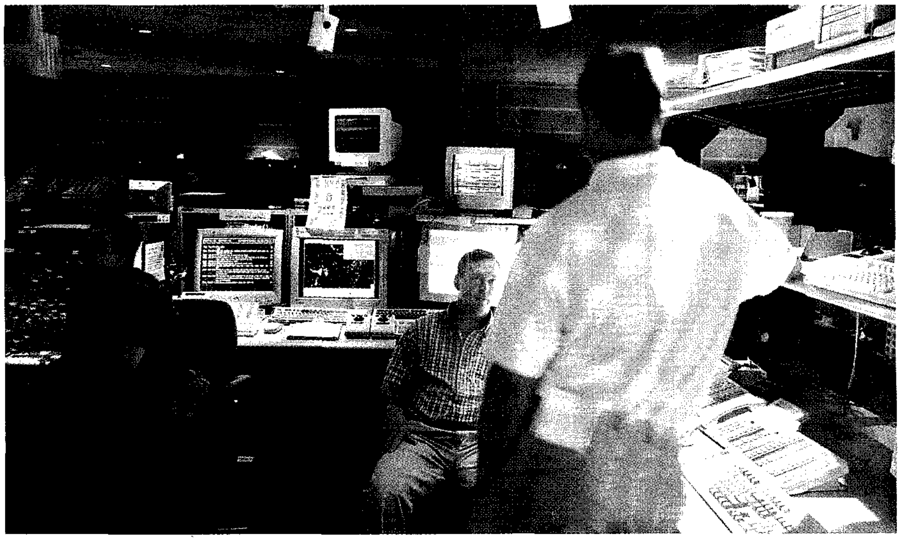
IT HAD TO HAPPEN SOMETIME. AFTER years of more and more flights and longer waits, we've finally hit critical mass. What was once a punctuality problem is now a safety problem—not just at La Guardia, the heavyweight champ of delays, but also at JFK and Newark. The fates of all three are linked by the logjammed airspace they share.

Since 1996, New York air traffic has increased by a third, but the number of operational errors—FAA jargon for controller slipups—has jumped by 61 percent. Operational deviations, the label for slightly less life-threatening mistakes, have almost doubled. This year, New York controllers will screw up at least 70 times. And that's if we're lucky. "It's not because the controllers aren't *good*," says Mary Fackler Schiavo, a former Department of Transportation inspector general. "It's because they've been *overworked*."

Things aren't that much safer on the ground. As the number of scheduled flights increases, the risk of two planes' ramming into each other on a crowded runway jumps exponentially. This year—again, if we're lucky—JFK, La Guardia, and Newark will all weather four ground incursions, the FAA's term for close shaves on the tarmac. "Our study of close calls—and La Guardia certainly has its share of those—showed that when traffic doubles, the risks don't double; they quadruple," says Arnold Barnett, a statistician from MIT's Sloan School, who studied the risk of future collisions at the FAA's request.



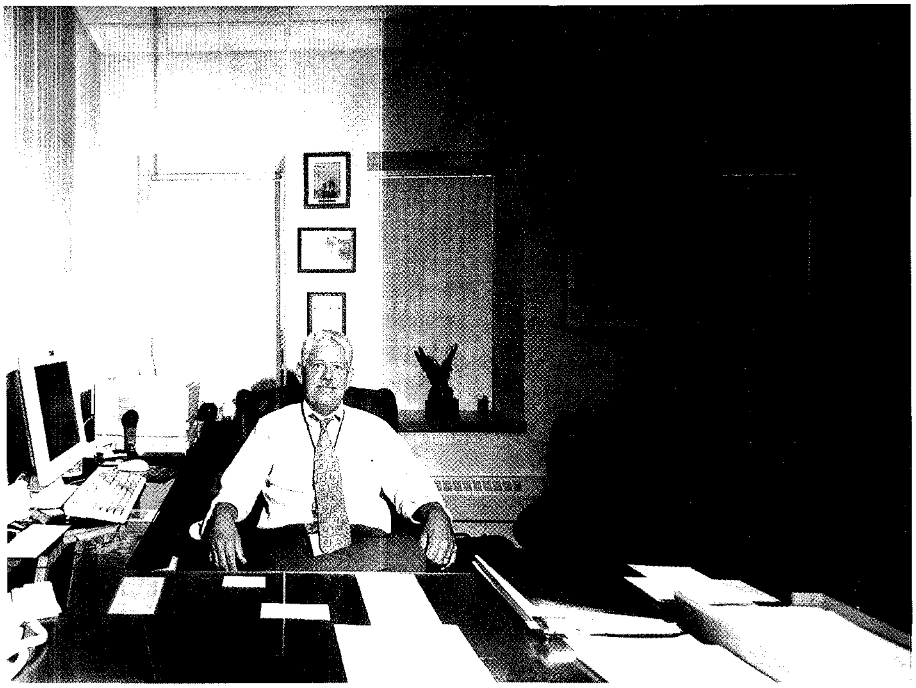
Traffic school: Right, Frank Hatfield, the FAA's man with a plan; below, inside the TRACON.



How things got this bad is obvious—too many planes trying to land on too few runways. Obsolete almost since the day it opened, pint-size La Guardia is now a punch line, like the Van Wyck. But what's not widely acknowledged is how, as the system frantically spends more dollars to fight delays, other equally vital functions get shortchanged. Ramp crews are pushed to cut their flight-turnaround times in half and prepare substitute planes faster. Flight dispatchers—who are also responsible for signing off on safety regulations—spend more time hastily recalibrating routes, and less on each individual plane. "Airline profitability is directly dependent on the amount of time they spend in the air and not waiting on the runway," says one Washington lawyer who works for the airlines. The whole culture of aviation is geared toward *working* the problem instead of fixing it.

New technology can ease the burden—when, or if, we get any. Every decent-size boat on the Sound has a global-positioning system, but U.S. jets still don't. The FAA has yet to install a crucial radar technology to protect JFK and La Guardia from wind shear, the freak gusts that slap planes out of the sky (though every other major airport has it). Much of the air-traffic-control world still seems to be experiencing aviation in a Cold War context. The primary communication link between the La Guardia tower and the air-traffic command center in Washington is a black rotary-dial telephone. When I ask Leo Prusak, the control tower's traffic manager, if he needs better equipment, he's too busy working the problem to think about it. "I don't even know," he says. "I mean, we don't spend our day in that realm."

The safety gap extends to security against guns and explosives. Everyone



from the FAA to the FBI acknowledges that New York is still a top terrorism target, but bomb-detection methods are lagging. Checked luggage on domestic flights is hardly ever scanned by metal detectors. In 1998, Congress mandated the installation of a new device for sensing explosive chemicals in baggage—a response to the explosion of Pan Am Flight 103 over Lockerbie, Scotland, ten years earlier. Today, it's at more than 100 airports nationally, but fewer than a half-dozen machines serve all of JFK. And at every New York airport, the guards who handle the metal detectors and protect the gates—hired by companies contracted by each airline—receive minimal training and rarely make more than $7 an hour. "The fact is, the airline industry puts its money where its priorities are," says Bill McGee, a former flight dispatcher who covers the industry as editor of *Consumer Reports Travel Letter*. "We're basically getting what we pay for."

Even when the FAA can step in, it has problems dictating policy—especially to the dozens of foreign airlines flying into New York. "It's an undeniable fact that there are two sets of rules in place, and the rules for foreign carriers are less stringent," McGee says. The results can be dreadful: In 1990, an Avianca flight from Colombia crashed over Long Island because the pilot used the wrong English phrase to say he was low on fuel. The descent and crash of Egypt Air 990 after liftoff from JFK two years ago was prompted, according to the NTSB, by a mentally unstable co-pilot who might have been screened out if he'd been subject to FAA-mandated medical testing.

But even if everyone follows the rules, the skies keep getting more crowded. The FAA projects that over the next decade, demand for flights at La Guardia will increase by 17 percent, or about 200 takeoffs and landings day—which is a bit of a shock to the Port Authority, which manages the airport and says it's physically impossible. Newark is expected to rise by even more—another fantasy scenario, according to the Port Authority. "You're looking at more planes in a smaller space, so you're eroding the margin of safety," says Bob Ober, a pilot who serves on the Air Traffic Procedure Advisory Committee, an interagency panel chartered by Congress. "We're hoping we don't have any system failures with radar and communication and planning. The idea here is, when these systems fail, will the redundancy programs be enough? We're pushing the envelope here with everything."

Last year, Congress deregulated flights at La Guardia, leading to a near-complete shutdown of the airport. The FAA, airlines, and Port Authority restored the status quo by agreeing to a provisional cap on takeoffs and landings without resolving the underlying problem. And the commercial-airline industry, with the second-largest lobby in Washington next to Big Tobacco, has just one response: Expand. Grow your way out of the problem.

"Increasing capacity is the only appropriate response to the public's needs," said Edward Merlis, a lobbyist with the Air Transport Association, at a Senate hearing in March, "and, in the long run, the only response that the public will accept."

THE FAA'S REGIONAL AIR-TRAFFIC-CONTROL center—the TRACON, for short—is an unmarked white stucco building just off the Meadowbrook Parkway in Garden City, Long Island. Inside is a vast, shadowy amphitheater filled with controllers spinning track balls, their faces illuminated by the glow of computer monitors. A decade ago, the TRACON employed 90 controllers; now there are 265. Their job is to keep tabs on every plane within 100 nautical miles (115 regular miles). They're the ones pilots talk to when they're just beyond the reach of an airport control tower. Planes farther out are handled by controllers at the New York Center in Ronkonkoma, Long Island.

The vibe is decidedly low-tech: The computer screens look like a networked game of Airplane Asteroids. The object of the game is to stop blips from hitting each other. And they're good at it, too: Operational errors have gone down in the past five years, while they've gone up 61 percent at Ronkonkoma.

It seems I've picked a bad time to stop by the TRACON. "Please don't tape me—we are very busy!" shouts a controller in the middle of the amphitheater. The problem today, I learn, is cloud cover over one of La Guardia's runways, a few miles away. This runway runs parallel to runways at Newark and Kennedy, so the controllers can usually work the problem by guiding planes in and out like preschoolers, in straight, orderly lines. But today, La Guardia has had to switch over to Runway 13—the other runway, the one that goes in precisely the wrong direction, northwest to southeast. And that's thrown everybody at the TRACON into a tizzy. Everybody hates Runway 13.

To find the right angle to land, planes are backed up over Connecticut and New

"THE TRAFFIC IS ALL CLIMBING, DIVING, SWERVING, TO GET IN AND OUT OF THE BUSIEST AIRSPACE ON THE FACE OF THE EARTH. WORLDWIDE, NEW YORK IS *THE* CHALLENGE."

Jersey, routed in loops as wide as some counties. Gridlock starts spreading like an epidemic. Any pilot trying to get in or out of Newark, Kennedy, and Teterboro is being told to take a number.

"It's our absolute worst operation for efficiency, and you happened to hit it," says Phil Barbarello, the fifteen-year veteran TRACON controller who is showing me around. "This happens about a half-dozen times a year."

The entire airspace over New York City has just been shut down because of an April shower.

In general, though, the days of planes stacked up like pancakes over an airport are behind us, says Frank Hatfield, an ex-Navy man and a former air-traffic controller with a bushy white mustache who moved here from Virginia four years ago to be the FAA's airspace czar. It's a policy change that he's proud of: Rather than let a plane take off for an airport that's experiencing delays or expecting a storm, a flight dispatcher will simply keep that plane on the ground.

But something else has changed, too, Hatfield says—the pressure. At La Guardia, air traffic used to come and go in spurts. Now the pace is unrelenting. "Generally, there were periods in the day, you know, between 11 and 11:45, where there was gonna be a lull here at the airport—so the controller can breathe in, breathe out, and just sit back and do a little mental refreshment while waiting for the next big rush," he says in his drawl. "Now you walk in and you strap on a headset and you don't stop until you take that headset off. And it doesn't matter what time you go in and do it. There are no lulls anymore."

"LA GUARDIA HAS BECOME A DANGEROUS AIRPORT. CONTROLLERS ARE STRESSED TO THE MAX. THEY'RE TRYING TO STUFF TOO MANY AIRCRAFT INTO TOO SMALL AN AIRPORT."

Planes can only enter and exit New York's airspace through eight "gates" in the sky—four to the north and four to the south. Add to that the fact that the busiest domestic routes in the U.S., maybe the world, are the New York–Boston and New York–Washington shuttles. "Each day, all the airports are competing to get planes through them," Hatfield says. "These guys in New York—the traffic is all climbing, diving, swerving, to get in and out of the busiest airspace on the face of the earth. Worldwide, New York is *the* challenge."

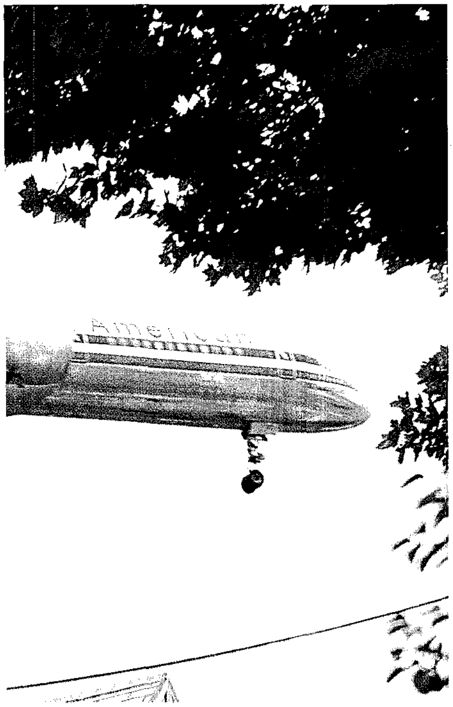
Hatfield pauses for effect. "And you would ask, well, how come this airspace is so screwed up? Simple answer: When this airspace was designed back in the 1960s, we didn't have this many airplanes. We're trying to run millennium traffic on crap that was designed 40 years ago, and that just don't cut it."

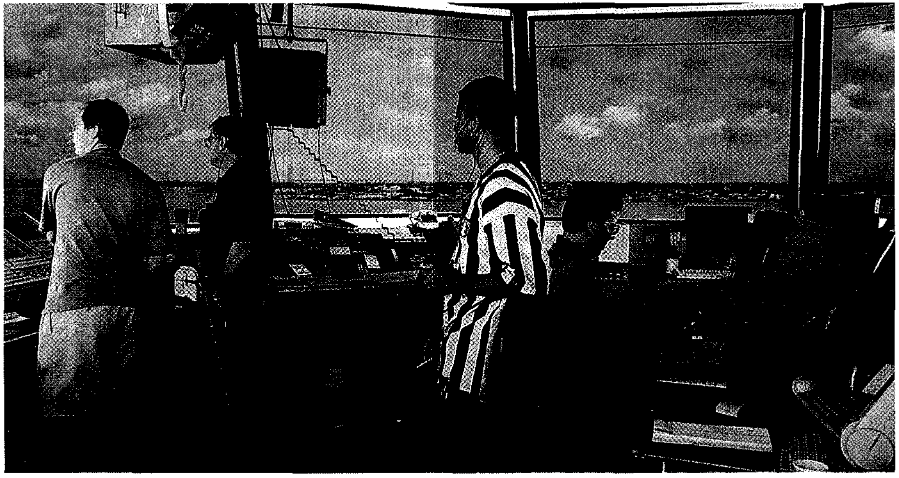
NEW TECHNOLOGY COULD SOLVE SOME of these problems, of course. But the last time the FAA tried to modernize the nation's air-traffic computer system, the project went more than $2 billion over budget and was never completed. Last year, after years of system crashes, the controllers at TRACON finally got new computer screens. They've yet to install new software that goes with them. (That's scheduled for 2008.) "There's been great difficulty in getting the new equipment to interface with the old," says Mary Schiavo. "The FAA had no choice but to bring it on piecemeal."

The technology waiting game is familiar to New York. The FAA fell six years behind schedule and went $92 million over budget developing the Airport Movement Area Safety System (AMASS—or AMISS to its critics), which alerts the tower to potential runway collisions. It's supposed to be up and running in New York in 2002—but the latest incarnation is next to useless at a small airport like La Guardia, where collision warnings will blare with just a few seconds left to do anything about them. Another system, called Airport Surface Detection Equipment—a sort of surface radar that could help controllers—was originally scheduled to be in place this year; now it may not arrive before 2007.

But these gadgets are Tinkertoys compared with what Hatfield's planning. To *really* work the problem, he wants to rip up the maps and start all over again with an $11 billion redesign of New York's airspace—the first skyway makeover in FAA history. He and his team of traffic planners want to start by taking the small TRACON airspace region (where planes circle and wait to land now) and the larger "Center" region that surrounds it (the one with the control center in Ronkonkoma) and making them one and the same. Not only would this mean one less handoff between air-traffic controllers, but New York's waiting room in the sky would get bigger—the sponge would absorb more before becoming saturated.

All the FAA needs, Hatfield says, is a new building that merges the Center and the TRACON into one megafacility. The official name for this is the New York Integrated Control Complex. "You ready for this?" Hatfield says. "If you say those words, New York Integrated Control Complex, it sounds out as NICE." He laughs. At the FAA, people have taken to calling it the Crystal Palace.





Control freaks: Left, a plane approaches La Guardia, one of hundreds each day; below, controllers "work the problem" in the tower.

What Hatfield likes most about the plan is that it would also allow less distance between planes. It eliminates the Center airspace, where federal regulations force planes to stay 5,000 feet apart, and replaces it with an expanded TRACON, where planes can be as close as 3,000 feet. The airline industry, not surprisingly, loves the idea—anything's better than curbing the number of flights.

Of course, if you're sitting in a plane, you might *prefer* to be 5,000 feet away from your neighbor and not 3,000 feet—especially in a system that's slow to get new collision-prevention equipment. "They are trying to decrease separation between aircraft," cautions Captain Steve Luckey, chairman of the national security committee of the Air Line Pilots Association. "You can look at that as a safety factor. You've already got controllers that are maxed because of the traffic. You've got equipment that's old and a growing population. You've got an industry that's dying to make money. So they're trying to get people in the seats. It really taxes the system's ability to handle large numbers of people."

Hatfield isn't worried about this. If it were unsafe, he says, he wouldn't be considering it. "This ain't never been done anywhere else on earth," he says. "The union and management are on total agreement in the eastern region. It's been bounced off of aviation experts all over the world. The only reason you wouldn't do it is politically you *couldn't* do it."

When I ask what he means by "politically," he smiles. The FAA has already convened dozens of community meetings this year to deal with the revision of New York's airspace, and construction of a Crystal Palace will require that same level of community review. "We are blessed with having the most vocal public of anywhere on the face of the earth," Hatfield says. "God bless 'em, they pay my salary, they should be loud—'I don't care where you put it, I don't care if you screw up the neighborhood five miles away. Just don't put it in my neighborhood.' And those people are very well represented by some of the most powerful politicians on earth."

If the plan gets the go-ahead, the airspace redesign won't happen until 2004—around the time that studies show air traffic moving past the breaking point. So it's a race, really.

And yet there's a reality to New York delays that even rejiggering the TRACON boundaries can't master. According to the FAA's own estimates, only 11.8 percent of New York's delays can be blamed on airspace inefficiency. "There's a very small portion of them that we actually have any level of real control over," Hatfield admits.

The other 88.2 percent—caused by weather, mostly, and mechanical problems—aren't going anywhere. The visibility problem—the April-shower shutdown—will be with us for as long as there is a La Guardia.

KENNEDY AIRPORT, JUNE 24, 1975: A WIND shear knocks an Eastern Air Lines flight into light stanchions, killing 113 people. The FAA throws millions into developing a technology that can detect these riptides in the air.

Thirteen years later, in 1988, the FAA unveils Terminal Doppler Weather Radar—a big 37-foot white ball that sits atop an 82-foot metal tower.

Today, thirteen years after that, the big ball has been installed at 46 airports around the country, but it's still not here. We can begin by thanking then-senator Al D'Amato, who, bolstered by neighborhood complaints about the radar's garish looks and potential health impact, forced the FAA to waste time testing a different device made by the Unisys Corporation—yes, the same Unisys Corporation that D'Amato's brother, Armand, got too chummy with, resulting in a conviction (since reversed) for mail fraud. Stonewalled, the FAA decided to wait until Al left office.

D'Amato is long gone now, but we still have no big ball. Environmental lawsuits and a last-minute objection by the Interior Department delayed it again. It was supposed to be up last November, but it was damaged by, of all things, a wind storm.

It's taken a year for the FAA to find spare parts. Installation is rescheduled for next month. Thirteen years after the technology became available.

THE WALTHER 9-MM. ON BO DIETL'S HIP is easy to spot. He leans to the right a little as he lumbers around, and his right pants leg is hanging a good deal lower than the left one. But in an hour at JFK's new Terminal 4, which opened in May as part of a $10 billion renovation (featuring a new shopping mall), we pass two dozen security guards, and not one is armed. Nobody stops him.

He laughs. "We're in the terminal now—the state-of-the-art terminal—and you know, it's *beeeauuutiful,*" says the decorated ex-homicide detective from Queens, now a Don Imus regular who runs several security businesses and chairs the New York State Security Guard Advisory Council. There's just one guard outside, and her job is to make sure people don't park at the curb. "You go to an airport in Europe—you're going to see *paramilitary* people there."

New York airports are still considered prime targets for terrorism. But the pressure of flight delays adds to the pressure

Photograph: top, Mark Peterson/Corbis-Saba.

not to spend on security. While much of the tarmac is protected by the Port Authority (whose cops do carry guns), the terminals and gates are protected by the airlines, which use subcontractors. Their guards start at $6.50 an hour—a little more than a dollar over minimum wage and less than what they could make at McDonald's. "It comes right down to who gets the contract the cheapest," Dietl says.

On paper, the FAA retains regulatory power over the quality of airline security. But Bob Monetti, who lost a son on Pan Am 103 and now sits on an FAA security committee, sometimes notices the airline cart pulling the FAA horse. "The airlines are big contributors to both political parties," he says. "The trading of jobs between the FAA and the airlines is almost comical. The airlines also decide which congressmen can fly home direct for free to do their fund-raisers. So it becomes important to them. The airlines exert what I consider to be undue influence on Congress—and in that way on the FAA."

Before being okayed by the airlines, all new safety regulations from Washington have to survive a cost-benefit analysis. The Invision baggage-screening system (which can detect Semtex, the substance that probably was used to blow up Pan Am 103) was mandated at every airport in 1998, ten years after the explosion; but Kennedy still doesn't have enough machines for every foreign carrier. "You probably need nine or ten just to cover JFK correctly," says Monetti.

At JFK, Dietl and I see checked luggage being run through one of the machines next to the KLM counter. A few feet away, at SwissAir, checked luggage disappears down the conveyer belts without ever being screened.

"Think about every security system or process we have to install," says Joe Clabby, another retired NYPD detective, who runs an airline-security company called Corporate Loss Prevention Associates. Clabby has recently had freight clients, hit by the recession, asking him to cut security in half. "If it delays an arrival or if it keeps that plane from unblocking, it costs them a lot of money. For someone to come up and ask for identification when you've got twenty people on line, is the airline happy with that? There's always been that tug of war."

Given the choice between delaying a flight to track down the owner of an unmarked piece of baggage and taking off and paying the fine, some airlines have to be tempted to do the latter. "Most security companies aren't even liable if anything goes wrong," says an attorney in Washington who represents airlines fined for these kinds of breaches of regulations. "Their subcontractor fires a security guy, and then hires him back five or six months later. And nobody really wants these things to go to trial, so they just try to get the fine down and pay it. We've settled dozens of these cases at one time."

Once upon a time, Customs officers at Kennedy just dealt with drugs and smugglers. Now they're also responsible for ferreting out explosives and terrorists. But the number of passengers and the amount of freight has grown so much, there's no way to keep up. "The presence of law enforcement is not as dominant now as it was years ago," says Tom Aroksaar, who manages freight at JFK for Korean Air and has the distinction of having once been mugged by Tommy De Simone (portrayed by Joe Pesci in *GoodFellas*). "Years ago, it was always Customs in the room. Now you only see them when an examination is required or if there are drug spot checks."

In the past five years, the amount of freight has doubled at JFK. In the next five years, it's expected to double again. But Susan Mitchell, who runs the airport operation for Customs, says almost 100 of her agents—nearly 10 percent of her workforce—left their jobs last year. "Certainly, if I had more staff," she says, "we could do more examinations and, I believe, find more violations."

"ULTIMATELY, UNLIMITED GROWTH IS NOT JUST A SERVICE ISSUE. INCREASING GROUND CONGESTION INCREASES THE PROBABILITY OF AIRCRAFT COLLISIONS."

QUESTION: HOW CAN THE UNITED STATES have the world's safest skies if foreign airlines flying here don't meet our standards?

Answer: We can't, really. The best example is the 1990 Avianca crash over Long Island. The plane ran out of fuel circling Kennedy, mainly because the pilot had trouble communicating with the tower. The NTSB report cited "the lack of standardized, understandable terminology for pilots and controllers for minimum and emergency fuel states." Seventy-three people died.

A year later, the FAA launched the International Aviation Safety Assessment program (IASA), which uses international standards to judge the competency of foreign countries' aviation standards. But the standards are lower—U.S. airlines answer to Federal Air Regulations Part 121, while foreign carriers answer to Part 129, which is less stringent—and failing doesn't necessarily mean you can't fly here. Today, if a country's flight standards pass muster, IASA puts it in Category 1, and its airlines can operate here. If there are violations, IASA puts it in Category 2, and the FAA keeps a close eye on them. Only if the violations are considered major is the country placed in Category 3, the blacklist, meaning none of its airlines can fly here.

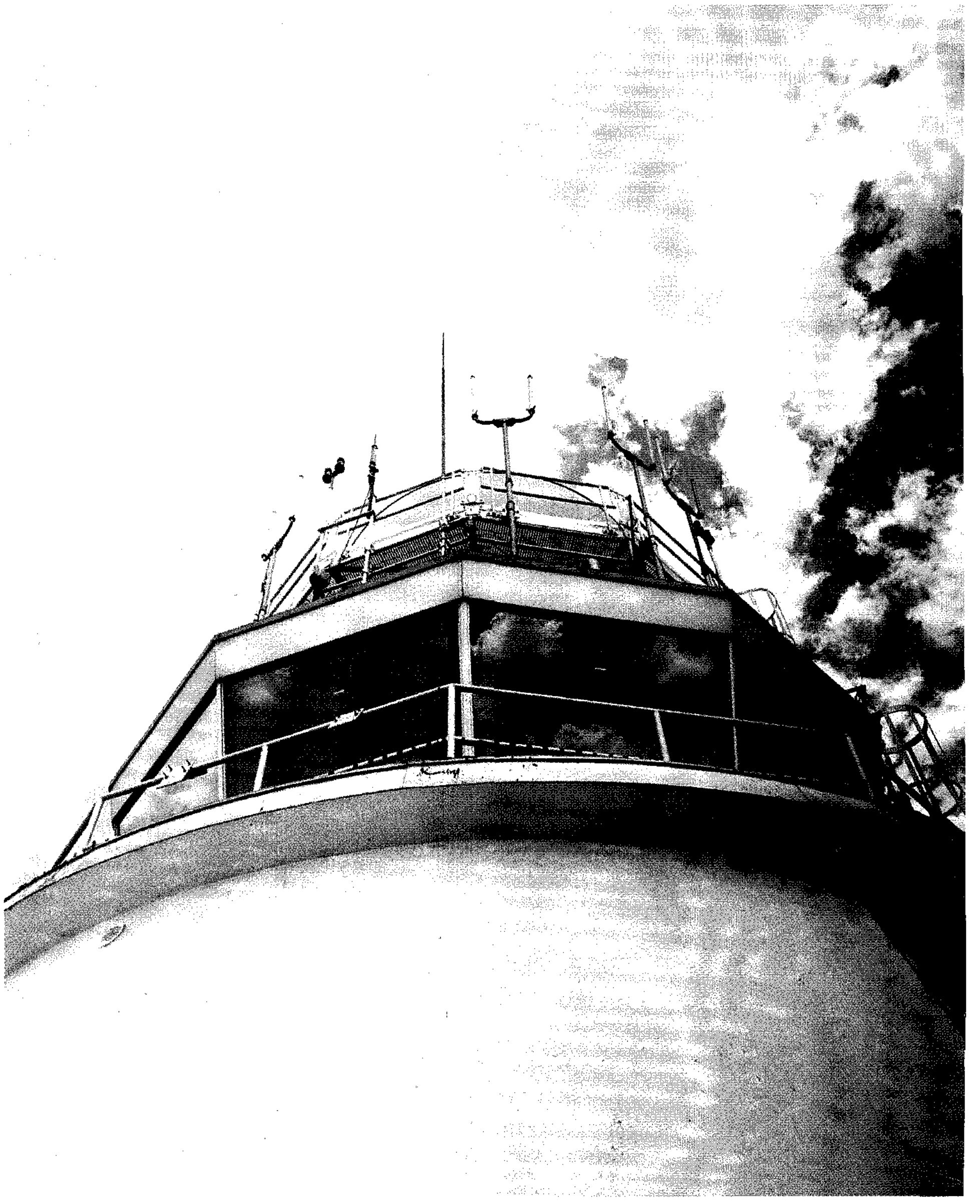
A few Category 2 countries do service JFK right now. (Helpful hint: Think twice before flying on airlines from Bangladesh or Greece.) "They're allowed to come in because the FAA has decided to counter with an increase in surveillance and oversight," says Anthony Broderick, who launched the IASA program when he was the FAA's associate administrator for regulation and certification. But there are limits even to that. At Kennedy, the FAA conducts ramp checks of planes from these airlines just twice a month.

Even for Category 1 carriers, the standards aren't quite the same. Witness Egypt Air 990, whose co-pilot apparently crashed the plane because of an emotional problem. "The fact is, all airmen licensed in the U.S. have to receive periodic medical exams," says Bill McGee of *Consumer Reports Travel Letter*. "That's one thing that varies wildly everywhere in the world."

A good next step might be to expand IASA's guidelines. Of the eighteen "technical annexes" of the Chicago Convention—the safety standards agreed on at the 1944 Convention on International Civil Aviation—IASA enforces only three: licensing, flight operations, and airworthiness. "I would like to see all of them," says Broderick.

But that could take years, if it happens at all. "The United States can't be the world's aviation-safety policeman," Broderick says with resignation. "Not only do we not want to *pay* for something like that, but the other countries have something to say about it, too."

Tall orders: La Guardia's control tower.



LEAVE IT TO THE FRENCH NOT TO PLAY ALONG. At JFK on June 27, 1999, an Icelandair 747 with 185 passengers came within 50 feet of colliding with an Air France Boeing 757 cargo plane. The tower's tape revealed the Air France pilot saying "no hold short." But "no hold short" isn't official FAA jargon. Either "cross" or "hold short" would have worked.

The Chicago Convention mandates English as the official language of the skies. "Yet here we are, over 50 years later, and nothing has changed," Barrett Byrnes, the air-traffic controllers' union representative at Kennedy, told Congress last year. "The FAA cites lack of enforcement authority."

ANYONE BEARING WITNESS TO THE DECLINE of New York's airports has become intimately familiar with the perpetual circle of blame. The mayor blames the Port Authority for funneling New York dollars into New Jersey and not ceding complete control to him. The Port Authority blames the airlines for scheduling too many flights and starts lobbying for congestion pricing (the way it's been doing in Congress this summer). The airlines, in turn, blame the FAA for not updating air-traffic technology to push more planes through (the way their lobbyists have been doing since spring).

The system, paralyzed by finger-pointing, is bursting at the seams. "What can I tell you?" says Anthony Broderick. "You build the L.I.E., and the first day, nobody's on it—and a few years later you can't even get on." The only solution to meeting demand, he says, is to build more, which in turn would only increase demand. "You want more capacity at La Guardia? You're not gonna get it without another runway. And of course you can't build one there. So you have to look at alternatives, like bigger airplanes. But then you're giving up frequency. These are all free-market things that need to be worked out."

The free market had its chance last year, when Congress, at the behest of the airlines, abolished the 32-year-old slot system that regulated the number of scheduled small, regional flights in and out of La Guardia. The law, known as AIR 21, ushered in a now-legendary free-for-all. Airlines scheduled as many flights as possible to retain market share. Flights were canceled at the drop of a hat, and La Guardia reported three more controller errors than it did the previous year. Finally, the FAA cried uncle.

"Ultimately, unlimited growth is not just a service issue," James Whitlow, the FAA's deputy legal counsel, wrote in a letter last fall to the Port Authority. "Increasing ground congestion increases the probability of aircraft collisions."

By Christmas, the Port Authority and the FAA had forged a truce with the airlines—a temporary cap on flights at La Guardia. Deregulation having been proved a spectacular failure, the Port Authority now wants to step in with new pricing schemes—surcharges that treat La Guardia airlines like drivers on the turnpike. It could mean higher landing fees all around; it could mean peak "rush hour" pricing; it could mean a onetime auction for slots. But no matter what, the airline lobby promises to fight it.

"I really think it's a cop-out to say congestion pricing will get rid of delays," complains Carol Hallett, president of the Air Transport Association. "It's fundamentally wrong to tell the public that demand for air travel is too great and air travel must be limited. The bottom line is, there will continue to be a congestion problem at La Guardia—but it will be eased by these various tools that are on the way. And is there another runway in the future? Who knows? In Oakland, Jerry Brown is working on building another runway into the bay."

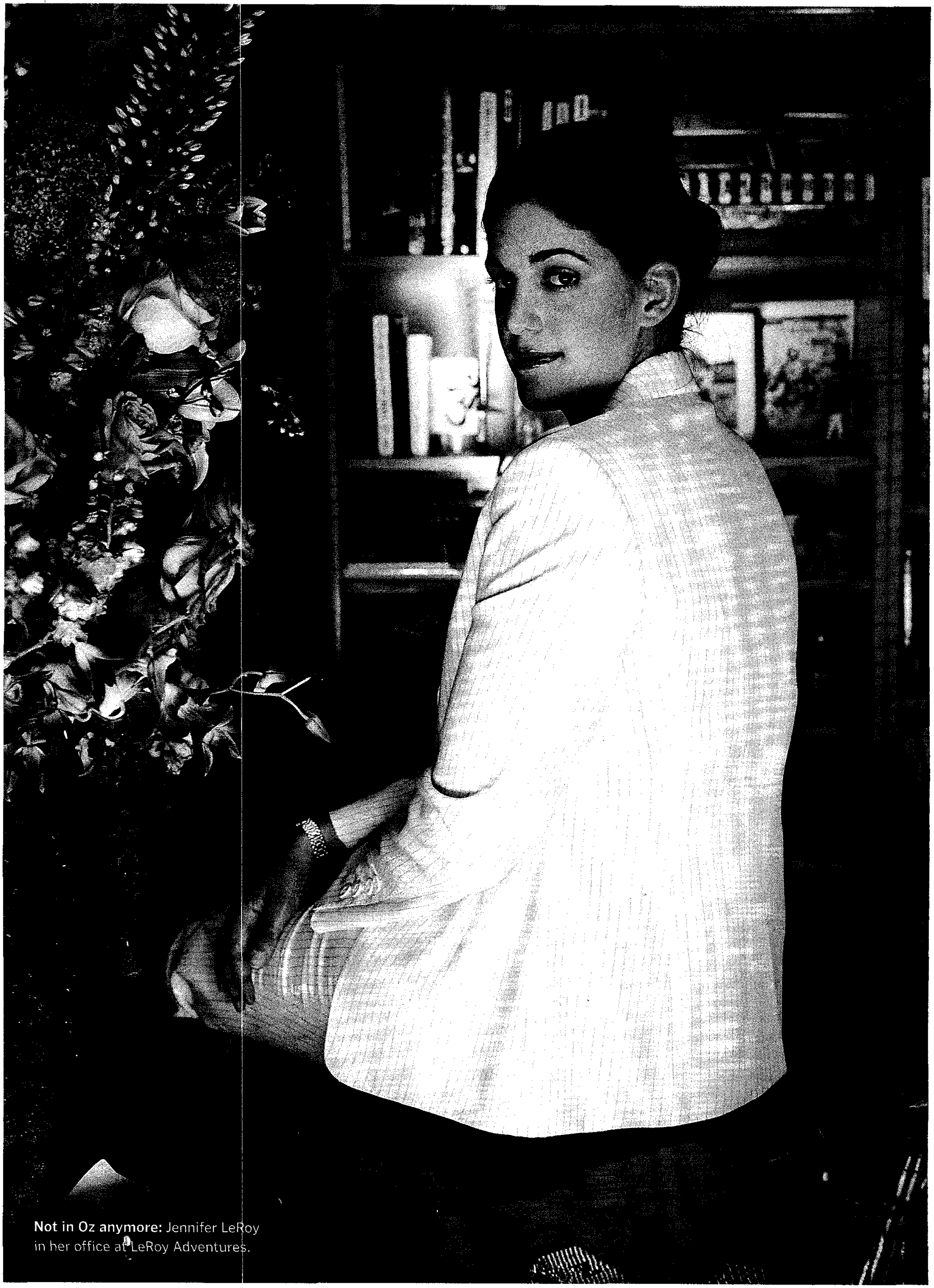
I run that part about the new runway by Neil Levin, the executive director of the Port Authority, and he bursts out laughing. "Unless the ghost of Robert Moses can appear, that is not something the Port Authority is considering," he says. "That is not something the local congressional delegation is supportive of. That is not something the *community* is supportive of. I'm telling you, that dog will not hunt."

Safety, of course, is always a primary concern—not that the airlines really consider it that much of a problem.

"You could take one U.S. domestic jet flight at random every day—on average, you could go 32,000 years before becoming a statistic," says Hallett. "So if King Tut had been a frequent flier, he'd still have 7,000 years of flying left."

An uncomfortable silence. Hallett decides to break it.

"So, um, it puts a little humor into a deadly serious issue." ■



Not in Oz anymore: Jennifer LeRoy in her office at LeRoy Adventures.

The first surprise in Warner LeRoy's will was that he left control of his restaurant empire to his 22-year-old daughter. The second: Along with Tavern on the Green and the Russian Tea Room, the legendary bon vivant left a mountain of debt. Can Jennifer LeRoy revive the foundering Tea Room—her father's last extravagance—before she loses it? By Meryl Gordon

Russian Roulette

WARNER LEROY, THE OUTRAGEOUS SHOWMAN behind such memorable New York dining scenes as Tavern on the Green and Maxwell's Plum, didn't expect to die. After beating cancer five times, he had convinced himself, and everyone around him, that he was invincible. But in his final days at New York-Presbyterian Hospital last February, when he realized the end was near, LeRoy began manically dictating memos ("He was really on fire," says his youngest daughter, Jennifer. "I got fifteen notes") and leaving urgent e-mail messages ("I got ten in one day," says Tavern managing director Allan Kurtz), desperate to pass on final words of advice.

If he was frantic, it was perhaps because LeRoy knew he was bequeathing his four children a troubled legacy: prodigious debts, a money-losing Russian Tea Room that had never lived up to his extravagant vision, and the lingering scars left by his lurid divorce from his second wife, Kay.

Warner LeRoy died, at age 65, on the night of February 22 from an infection that hastened his worsening lymphoma. On the day after the funeral, his children and his sister, Linda LeRoy Janklow, gathered at 4 P.M. in the office of his opulent West Side apartment to learn the contents of his will, updated last November. Bridget, the wisecracking daughter from Warner's first, short-lived marriage to playwright Gen LeRoy, is a writer and mother of three who lives in Amagansett. "I was the one with the completely blank look on my face," says Bridget, 37, who was unfamiliar with her father's finances. Awaiting the news, she held hands with her half-sister Carolyn LeRoy, 29, who had quit as Tavern general manager in 1998 to attend grad school and then care for her ailing father full-time. "I told him I'd rather be his daughter than his vice-president," Carolyn says. She, too, wasn't sure what to expect: "We didn't know anything."

Max LeRoy, 25, had flown in from Los An-

Daddy's girl: Warner LeRoy with his youngest daughter, Jennifer, in 1988.

PHOTOGRAPHED BY LEN IRISH

geles for the funeral; a former bar manager at the Russian Tea Room, he had moved to California in November to raise money for a music documentary. As for Jenny LeRoy, 22, she had dropped out of Fordham to work for her father, most recently as the Russian Tea Room's director of operations. She was miserable that she hadn't visited him during his last month, and she was still upset over their final conversation. "The last time I talked to him, we had a fight," she says, remembering Warner's infuriated call to the restaurant. "Michael Jackson had come in, and my father was upset that we hadn't pulled out all the stops."

Nevertheless, the eighteen-page will named Jenny, the baby of the family, CEO of his $54 million company, LeRoy Adventures. He set her salary at $250,000. "None of this should be construed as any preference for Jennifer over my other children, all of whom I love equally," he wrote, "but rather a practical solution which I believe will benefit the family. Unfortunately, there can only be one boss."

Although Warner had whispered to Jenny, while in the intensive-care unit last year, "If I don't make it, it'll be yours," she didn't think he'd actually hand her the pots and pans and balance sheets. The words startled her: "It was right there," she says. " 'You will have control.' "

But the real shocker in LeRoy's will is still sinking in to his previously well-subsidized heirs: There isn't much money left. During the LeRoys' 1998 divorce trial, Warner's reputation as the last of the big-time spenders was cemented by such details as the $75,000 Parisian couture dress he bought for Kay, the $2 million the couple went through in personal expenses each year, the home he bought for former assistant and mistress Cherian Koumbe, and the BMW, the $20,000 diamond ring, and the $11,000 Valentino pantsuit he gave "good friend" Allison McNay (to whom he bequeathed $200,000 in his will). For LeRoy, who grew up in the extravagant world of Hollywood, the son of producer-director Mervyn LeRoy and Doris Warner, such grand gestures were the done thing.

The estate was valued at $48 million, but much of that is an estimate of the value of the restaurants; unless they are sold, they don't translate into cash. LeRoy's liabilities topped out at a whopping $31 million (including $9 million still owed from the more than $22 million divorce settlement won by Kay, the mother of Carolyn, Max, and Jenny). Add to that an estate tax that could top $11 million and it's not a pretty picture. In fact, the pretty pictures—Warner's famed modern-art collection, including a Picasso and a Louise Nevelson—are being auctioned off to pay his debt.

"Everyone thinks we inherited a big bucket of money," says Bridget LeRoy. "None of us did." LeRoy had established trust funds in the $1 million range for each of his children, a nice chunk of change but not all that much for a family used to living large. LeRoy's 8,200-square-foot apartment, complete with a plush screening room that seats 25, is on the market for $24 million, an optimistic price given its less-than-glamorous location in a high-rise at 66th and Amsterdam. Carolyn LeRoy, who is handling the estate, says the family's best-case scenario, assuming the apartment sells at the listing price, is "we'll be solvent. The estate will break even."

All this arithmetic puts Jennifer Oz LeRoy—her grandfather Mervyn produced *The Wizard of Oz*—on the spot. Her inheritance, and that of her siblings, rests on the profitability of the restaurants. LeRoy indicated in his will that he hoped they would generate at least $100,000 yearly per child.

"You couldn't imagine this happening to a girl of 22, but it's happened," says Kay. "I think Jenny is a perfect mixture of daunted and determined." The other adult closely watching this emotionally fraught family predicament is Linda LeRoy Janklow, wife of *Über*-agent Mort Janklow. "Clearly, Warner didn't think he was going to die and leave a 22-year-old with this much responsibility," Janklow says. "Carolyn, who he wished very much would stay in the restaurant business and who was excellent, did it for several years and wanted to do other things. He would have been thrilled if all of them were in it." Janklow, who talked to her brother daily, adds, "I know Jenny must be frightened, although she never says that. She's lost her father, who was her mainstay. Her siblings aren't jealous, but they're concerned because there's so much pressure on her."

"Clearly, Warner didn't think he was going to die and leave a 22-year-old with this much responsibility," says Linda LeRoy Janklow. **"I know Jenny must be frightened."**

AT WARNER LEROY'S OFFICE, SEVENTEEN floors above Broadway with a view of Central Park, very little has changed since his death. The ornately carved wooden desk that belonged to his grandfather, movie mogul Harry Warner, still faces Central Park, and a glass bear, a miniature of the enormous bear aquarium at the Russian Tea Room, sits on a coffee table.

But sitting now in his large leather chair is Jenny, a tall, ebullient woman in black casual slacks and T-shirt, who cuddles her Maltese, Chloë, in her lap during meetings. She's girlish, a bit naïve, still feeling her way in a job where she is suddenly responsible for more than 700 employees and learning to assert herself with staffers twice her age. "I am not afraid of these things," she politely but firmly chastises Allan Kurtz over the phone, discussing Tavern's malfunctioning air conditioning. "I'm not afraid to spend $100,000 on a new unit." When she interviews a former Moomba staffer for a job at the Russian Tea Room, they swap ideas about wooing younger customers. "People have the impression it's a stuffy place for older people," Jenny says. "I need some way to blow the image out." The downtown denizen ruefully replies, "It's hard to get people to go above 14th Street."

Jenny's waist-length brown hair is always pulled sedately back, but when she leans forward to grab her squirming dog, her ponytail flies around, revealing a fuchsia-dyed streak at the nape of her neck. "I can hide it," she says, laughing. "But I decided I have to act my age *sometimes*."

THE LEGENDARY DANGERS OF OZ—"LIONS and tigers and bears, oh, my"—seem tame compared with the vicissitudes of operating a high-end food empire in a depressed economy, not to mention coping with New Yorkers' fickle attitudes toward restaurants viewed as passé tourist attractions. With its gorgeous Central Park setting, Tavern on the Green, which turns 25 in August, is a cash cow where weddings, graduations, and corporate getaways bring in as much as $37 million in sales, the record set last year. (It is the second-highest-grossing restaurant in the country, after Windows on the World.)

But the revamped Russian Tea Room, co-owned by Steve Roth, head of the giant real-estate developer Vornado, is a ghost of its once-glorious past, overburdened with debt and typically half-empty at

Clan of the bear cave: Warner LeRoy and family at the Russian Tea Room in 1999.

night. Last year, the restaurant grossed $17 million, below LeRoy's break-even estimate. "Steve has been very nice and supportive of Jenny, but he's a tough businessman," says Janklow, who helped put her brother and Roth together.

Rumors abound that Roth, who failed this spring in his bid to take over the World Trade Center, is edgy about relying on a novice to turn around this lackluster investment and is pursuing a management change for the struggling restaurant. Through a spokeswoman, Steve Roth says, "Vornado has no current intention to make any changes." The word "current" speaks for itself.

TO HELP REVERSE THE TEA ROOM'S FORTUNES, Jenny has turned to the people she trusts most: her family—specifically, her brother and her mother. Max LeRoy, a handsome guy with mussed hair and a sleepy grin, moved back to New York from Los Angeles this spring at his sister's request, camping for a few weeks in the Village apartment she shares with her boyfriend, a former Russian Tea Room chef, before finding his own place. "He's crawled back into the business," Jenny jokes. Max responds with a jab at his sister's penchant for chefs. "I used to think that all you needed to get my sister was a pair of checked pants and a knife set."

Max has always been the family rebel, the prodigal son who walks away from expensive possessions but occasionally shows up in the tabloids. (The *Post* recently retailed his too-close encounter with a nightclub bouncer; Max is pressing assault charges.)

"Jenny called and said she needed me," says Max, who always seems to wear the same uniform of worn jeans, T-shirt, and his father's enormous gold Cartier watch. "I thought I'd give it a year and see what happens." His role, which is not a nine-to-five desk job, seems to be morale-booster, idea guy, and general kibitzer. Rather than hype the family restaurants, he's candid about the problems of reviving these not-exactly-hot spots, saying with disgust, "Tavern needs an exorcism."

Meanwhile, Kay LeRoy, who enrolled last year at NYU to fulfill a long-held dream of earning a college degree, is back in the family business after years of being persona non grata. A fragile yet steely beauty at 58, she and Warner separated and reconciled repeatedly for nearly a decade, even after their 1999 divorce, virtually up until his death. "In the hospital, we joked about who'd play us in the movie of our lives," says Kay, who still has the lilting British accent of her youth. "He wanted Danny DeVito, I wanted Michelle Pfeiffer." Now on summer break from classes, Kay has taken over the two stores at the restaurants, supervising renovations, ordering new merchandise.

"My father was a perfectionist; he could be impossible," Jenny says, describing his fury with her after Kathleen Turner stormed out of the Russian Tea Room when Jenny failed to unseat a foursome at the actress's desired banquette. "Now I understand it—now *I'm* the one saying 'Just get it done, don't tell me it can't be done.' " (She's unlikely to match her father's turn-back-the-tides zeal: He once famously called a Tavern staffer to complain that leaves were falling from the trees in the garden; "Can't you *do* something?" he demanded.)

Yet even as Jenny throws herself into the daily marathon of problem solving, she's still mourning her father. She found it unbearable to watch him in agony going through chemotherapy. "I couldn't do it and work," she says. "I'd see him and break down for days." Then, in early February, she contracted walking pneumonia and wasn't permitted to visit. "The day he died was really weird for me," she recalls. "My aunt Linda and uncle Mort and my mom all told me to see him that day. Carolyn called." Torn between visiting her father and proving to him how conscientious she was after the Michael Jackson screw-up, she decided to work late at the Russian Tea Room. The choice still haunts her.

Several months later, out one evening in June at nightclub Suite 16 with friends, with loud music pounding and a raucous knock-back-the drinks crowd, Jenny, in a pink lace camisole, low-cut blue jeans, and her sparkly Oz belt, soberly confided that it can be excruciating carrying on without Dad. "There are days when I'll cancel all my meetings," she says, "and drive out to the Hamptons and sit at my father's grave and talk to him."

CAROLYN LEROY, OPENING THE DOOR TO HER father's enormous apartment, is wearing jeans, a T-shirt, and brilliant red suede clogs. Jenny may have Oz for a middle name, but that doesn't mean Carolyn can't do the Dorothy routine, and today she has offered to show me that there is no place like home.

Oh, my God, the excess. There's the mauve screening room, the custom-made oversize furniture, the antique silver and pricey china that could feed 75 for dinner. Even the bathrooms are outrageous, with a thronelike toilet and a bathtub with lavish fixtures and views of the World Trade Center. Warner's closets are mind-boggling: There are three of them, nearly the size of bedrooms, with row after row of jackets organized by style and color; custom-made costume jackets of gold sequins or

Photographs: previous page (inset) and above, Ron Galella/Galella, Ltd.

blue velvet or a red *Sgt. Pepper* look. There are walls of shoes, of shirts, of ties and belts, a lifetime of conspicuous consumption in many sizes, reflecting the ups and downs of the renowned LeRoy waistline.

Two museum-quality Tiffany lamps stand on living-room side tables; Saul Steinberg drawings hang in the screening room; two enormous antique Chinese dogs guard the entryway. A wall-size Jim Dine painting that seems to symbolize the tortured LeRoy marriage (a real ax, a sharp-toothed saw, and tree branches frame six colorful hearts) is going to Kay as part of the divorce settlement. "We're hoping to keep some of the art, but it depends on the sale of the apartment," Carolyn says.

Warner moved to this new building from the Dakota in 1995, after one of many reconciliations with Kay had failed. As a teenager, Jenny split her weeks between her parents, but after high school she moved in with her father, living in an upstairs suite until she found her own place two years ago. Newlywed Carolyn and husband Stephen Moise, a former Tavern chef now cooking for Tommy Hilfiger, still have a separate living area, although once the apartment is sold, they'll be moving.

Despite the lurid stories during the divorce trial about LeRoy's three alleged mistresses, his daughters are very protective of his memory, insisting their father was not the wild man-about-town of his public image. "None of those women ever slept over," insists Carolyn. "He was afraid to be alone. That's all these women were. They'd watch TV and go out to dinner. My dad loved my mother until the end of the earth."

Kay, who has a longtime companion, lawyer Ken Newman, nonetheless insists that "Warner was the great love of my life." Warner's intimates say he was still desperate to reconcile but feared his future with Kay wasn't promising. Jenny needs to believe everything was okay. "My parents couldn't live together, but they loved each other," she says. "All that matters is that the family was together at the end."

Good eggs: Bridget, Kay, Jennifer, and Carolyn LeRoy at the Russian Tea Room.

JENNY IS SITTING AT HER DESK ONE AFTERNOON, going over a pile of paperwork and letters with her assistant (rolling her eyes over a complaint from a customer that the Russian Tea Room doesn't play Russian music), when Kay bursts in. "I have to show you what I found in the warehouse," says Kay, wearing dust-covered jeans and a striped boat shirt. Back in a corner office, Kay shows off a glass Baccarat wall sculpture of a woman, now lying in pieces on the floor, that used to hang at Maxwell's Plum, the wildly extravagant swinging-singles bar and luxe restaurant that Warner opened in 1966. She also shows us posters featuring photos of the restaurant. "That's a historical table," Kay says, pointing to a seat by the window. "That's where I was sitting the night your father came over and introduced himself, saying, 'Hi, I'm Warner LeRoy, and I'm going to marry you.' " As Jenny smiles, Kay delivers the punch line: "Now it's a Duane Reade."

In stark contrast to Warner, Kay grew up in a small British village, scarcely knew her father (who was imprisoned for embezzlement), and was 16 when her mother committed suicide. To escape, she became a TWA stewardess. Over lunch at the Russian Tea Room, she reveals that her sister's daughter recently committed suicide. "There are frailties in our family," says Kay, who worries about her own children. "We all have to be aware of them and take care of ourselves."

"My mother is the most important person in my life," Jenny says, adamantly. At her urging, Kay has moved from the Upper East Side to a loftlike space several floors above her daughter's new home in a converted department store in the Village. Part of their intense relationship is rooted in the fact that Jenny, the youngest, was enmeshed in her parents' divorce. "Jenny suffered the most," says Kay, regretfully. "She was the kid who loved the mommy-and-daddy thing, saying, 'You're never going to get divorced, are you?' " But this mother-daughter bond also reflects a shift in attitude by Kay and Warner over how best to bring up their children. As Carolyn LeRoy, who is quick to affirm her own love for her mother, explains, "Max and I were raised by full-time governesses. That's how Dad was brought up. His mother never changed a diaper. When Jenny came along, my mother insisted she wanted to raise a child herself."

In this household where the two parents had such different life experiences, the LeRoy children fondly recall, Kay taught them inexpensive pleasures like making homemade greeting cards and folding origami animals, while Warner made sure to turn every family event into an extravaganza. Ask Kay now about Warner's spending, and she says, "You've heard the phrase 'good provider.' Warner was an over-provider. He gave them everything. It worried me."

To better explain her childhood, Jenny arranges for me to see a video of her bat mitzvah party at the family's Amagansett estate. It more than lives up to its billing: Airplanes dive in formation above the house; characters in *Wizard of Oz* costumes welcome guests; stilt-walkers and magicians work the crowd. Jenny hugs her unofficial "other brother," Sean Lennon, while family friends Peter Jennings, Beverly Sills, and Jann Wenner beam approvingly.

Watching this scene, one imagines the LeRoy children lived charmed lives. Well, they did, and they didn't. Bridget euphemistically describes herself as now leading a sober life. Carolyn was born with a hereditary bone disorder that afflicted Warner's mother (one side of her jaw grows faster than the other) and has had two excruciating rounds of surgery to rebuild her lovely face. Jenny is dyslexic, and she was also in a serious riding accident as a teenager in the Hamptons Classic, dislocating her tailbone. (Her father forbade her to ride after that; his death has freed her to resume the hobby.)

There were other problems as well. As Jenny, Max, and I ride in their father's infamous pinkish-beige customized Cartier limo to Tavern on the Green for a lunch tasting, I ask whether they were typical New York kids, sneaking out at night and getting into trouble.

"We used to say that our parents didn't discipline us, so we had to discipline ourselves," says Jennifer LeRoy. Adds Max: "And we did such a *good* job of it."

"We used to say that our parents didn't discipline us, so we had to discipline ourselves," she says. He adds, "And we did such a *good* job of it."

I can't resist probing: "Anybody spend time in rehab?" They look at each other and burst into laughter. "Jenny went to a *disciplinary* school," Max says, and she throws in, "Max went to Hazelden."

Their parents tried to break the news of the divorce gently: Jenny, 14, was on a class trip, and when she returned, her mother picked her up and explained that she and Warner had decided to be apart for a while. "It was really funny," Jenny recalls, "because ten minutes later, my dad pulled up, and we all got into the limo and went out to the Hamptons for the weekend."

But over time, the angry accusations and tearful reconciliations took a brutal toll. Carolyn dropped out of Brown University to move home, Max was drinking and bounced through a series of schools, including his father's alma mater, Le Rosey in Switzerland, and Dwight in New York. Bridget had become close to her stepmother and was torn up by the split, fearing she'd lose the house her father built for her on his Amagansett estate. (Kay won the master house and 60 acres, but Warner kept the home he'd built for Bridget; in the year before his death, he spent hundreds of thousands of dollars on an addition for himself there, a suite of rooms he never got to spend a night in.)

Jenny flunked out of Dalton and briefly spent time at a boot-camp-style school in Idaho that required chopping wood, 24-hour, no-sleep "emotional-growth sessions," and constant supervision. After two months, Kay, concerned about reports she was receiving about Jenny, flew out to see her, and when school officials tried to block the visit, Kay insisted on bringing her daughter home.

As Jenny tells this story she grows visibly upset. But she has such an essentially sunny personality that she wants to end the anecdote on a fiercely positive, what-I-learned note: "The biggest thing—don't take freedom for granted," she says. "You put things in perspective. Look at the problems I have—*Gee, I can't get fabulous tuna, just great tuna?* I have my health. I am living every moment that I can. You have to. It's so short. I'm so lucky that I'm 22 and I know that."

AT THE RUSSIAN TEA ROOM IT'S PRIME TIME—lunch hour on a sunny summer Wednesday—yet the place is only two-thirds full. Failed senatorial candidate Rick Lazio is at one table, while Sam Cohn, the famous but fading ICM agent, is sitting in his usual corner banquette with screenwriter Alice Arlen. Cohn is one of the few showbiz icons to have remained loyal to the restaurant, rather than defecting to Michael's or other trendy lunch spots. "Jenny is a lovely girl," Cohn says, almost wistfully. "But the problem is, how does she get people back?"

She's trying, but it's hard to fix a broken restaurant. Warner bought the place from Faith Stewart-Gordon for $6.5 million, shut it down, gutted the two-story building, and spent four years turning it into an over-the-top folly clearly from the same gene pool as Maxwell's Plum, with three upper banquet floors with Tiffany-glass ceilings, gorgeous inlaid wood and precious stones, a tree of Fabergé-style eggs, and five separate kitchens—only one of which is now in use, a stark reflection of the slump in business.

To woo customers, Jenny asked Renaud Le Rasle—a onetime personal chef of Warner's who took over the restaurant from the much-criticized Fabrice Canelle—to add ladies-who-lunch salads and fanciful desserts. The day the menu is introduced, Jenny and Kay and I sample the new dishes. My seafood salad is fresh; so fresh that the calamari is completely raw. "This would have been fine if you ordered sushi," says Jenny, summoning a waiter. Moments later, the chef appears, apologizing profusely, all but committing ritual *seppuku* at the table.

Jenny isn't daunted by the idea of undoing some of her father's handiwork, though it won't be easy. One day she tells me she's planning major construction—to put a dramatic stairway between the first and second floors to "marry" the rooms; a few weeks later, she says she's changed her mind, implying that Roth has advised against investing several hundred thousand dollars in construction now. She's even considered changing the name (and when I track down Stewart-Gordon, she admits the same thought had crossed *her* mind). "We have picked up business a bit," Jenny announces in mid-July. "I think we're secure until next year."

Last weekend, however, gossip began spreading that Roth was making his move, trying to squeeze out Jenny and bring in another operator, perhaps David Emil of Windows on the World. The swirling story sent a scare through Jenny's executive offices. On July 30th, Jenny and Alan Garmise, the company's president and CFO and a part of the team since 1974, met with Roth at his office around the corner from the Tea Room. Jenny went in with trepidation but came out feeling optimistic.

"Steve has not mentioned anything to me at all about bringing in anyone else," she said the next day, while declining to discuss the meeting. She's moving ahead with plans: passing out 5,000 free-drink coupons to the Tea Room to get people in the door; working with Max to launch late-night lounge parties in September with D.J. friends Mark and Samantha Ronson; debating whether to book entertainment, perhaps jazz performers or even drag queens.

For now, Jenny seems to have bought herself some time. "Steve has always agreed to give me a chance," she says, flashing her most confident smile. "*I* have to make it work." ■

Disturbing the peace: John Bradley, outside his 1884 cabin, vs. Manuela Hoelterhoff, on her deck, opposite.

John Bradley, one of Ulster County's largest landowners, is no stranger to local quarrels. But when he brought harassment charges against opera critic Manuela Hoelterhoff—for a rather cutting threat she made concerning his private parts—he may have finally met his match. **By Ralph Gardner Jr.**

Country Justice

Squabbles among country neighbors don't normally attract much attention back in the city. But then again, the neighbors aren't often as colorful or combative as those squaring off against each other in the little Town of Gardiner courthouse in the county of Ulster. In the near corner, in the red trunks, stands Manuela Hoelterhoff, the fearsome cultural critic who won a Pulitzer Prize for her work at the *Wall Street Journal.* In the far corner, in the tiger-striped trunks (he went to Princeton and isn't afraid to let you know it), paces John Bradley, librarian of the Knickerbocker Club and one of Ulster County's largest landowners. • Bradley is having Hoelterhoff prosecuted for harassment. He claims that she approached him in the town courthouse last January—she was there to offer moral support to a local man whose windshield Bradley pleaded guilty to smashing, a crime for which he paid a fine and wrote a court-ordered letter of apology—and said, "If you ever send your Nazi storm troopers up to my house again, I'll cut your balls off and grill them and deliver them to this court." • Hoelterhoff was referring to state troopers

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PHOTOGRAPHED BY GEORGE LANGE

who had descended on her home in search of an armoire Bradley claimed had been stolen from him by a friend of the writer's—whom he has also taken to court.

If Hoelterhoff disagrees with her adversary's description of what happened in the courthouse that fateful day, it's only to claim that her threat was stated more artfully than reported. "I said, 'I'm going to barbecue your balls and serve them with relish by Ms. Reller,' " she explains, "which I thought was clever enough on the spot. I said it in a kind of pleasant way."

Patricia Reller is a Northwest Airlines flight attendant, the friend of Hoelterhoff's who allegedly absconded with the armoire, and an excellent cook. Last year, she lost her lakeside cottage at auction under curious circumstances to a partnership headed by Bradley.

LIKE SO MANY OTHER COUNTIES within weekend driving distance of New York, Ulster has undergone a rather striking metamorphosis over the past few years thanks to an influx of well-heeled second-home owners. Located 80 miles north of the city, it's an unpretentious Hudson Valley answer to the Hamptons, where the spacious retreats of such low-key Manhattan media types as New York *Times* publisher Arthur Sulzberger Jr.; his executive editor, Joe Lelyveld; investigative journalist James B. Stewart; and actor Robert De Niro are stowed away among the locals' bungalows. While Bradley counts some of these media heavyweights as friends, he earned the enmity of Hoelterhoff, who sees herself as Robin Hood (to his evil baron), when he crossed her friend.

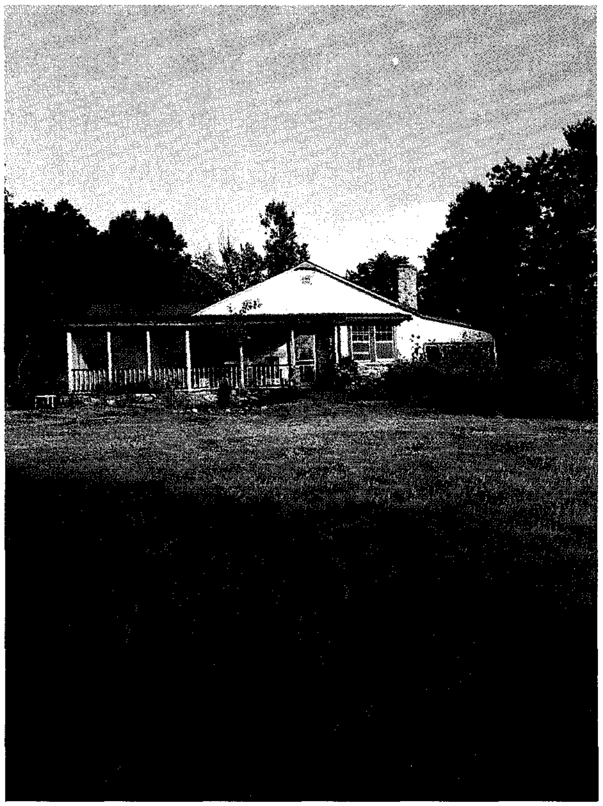
According to his critics, the 69-year-old Bradley—who grew up in Brooklyn Heights and Manhattan and says he discovered the area in the fifties—pretty much had the run of the place until recently, acting like a feudal lord and treating the locals, many of whom are cheering Hoelterhoff on, as disruptive serfs. He allegedly ran over one man's dog (Bradley says the dog chased his car and he encouraged the pet's owner to get it to a vet) and chopped down an old lady's trees (he says survey maps prove the trees belong to a partnership he manages), and he has had numerous run-ins with people who claim lake rights to Tillson Lake, which Bradley oversees on behalf of the partnership.

But Bradley's friends, who include Hugh Auchincloss, Jackie Onassis's stepbrother, and Jim Fowler, the alligator-wrangling host of *Mutual of Omaha's Wild Kingdom*, describe their man as a preservationist who has done as much as anyone to save the last true wilderness within commuting distance of New York City.

"He's a man of his word and he's a gentleman, and I imagine that's all you need to know," says Auchincloss.

It's hard to handicap *The People of the State of New York* v. *Manuela Hoelterhoff*, which is proceeding to trial at a summer-in-the-country pace and has already cost the writer more than $1,000 in legal fees. She and Bradley appear evenly matched.

Her criticism in the *Journal* and in her book *Cinderella & Company*, about the opera diva Cecilia Bartoli, astonishes not just for its wit and effortless erudition but also for Hoelterhoff's perfect willingness—relish, if you will—to take a box cutter to some of the more formidable members of opera's close-knit world, with whom she presumably must do business on a daily basis.



"You cannot conduct a reasonable conversation with this man; he is a monologuist," Hoelterhoff observes of Bradley. **"Hitler was also a very narcissistic personality."**

"Manuela is a force to contend with," observes her Ulster County neighbor James B. Stewart, himself a Pulitzer Prize–winning journalist. "She doesn't mince words. Some of her opera reviews were scathing."

Bradley is no shrinking violet, either. He recently took on a black bear—an uninvited guest to his mountaintop retreat—with a gravel rake and won. "He's an honest-to-God explorer," maintains Jim Fowler. "He's one of the few people I'd go into remote areas with."

Auchincloss says he doesn't envy anyone facing Bradley in court. "He's meticulous," he says. "He's sort of his own lawyer."

"This is nothing compared to some of the battles I've been in," explains Bradley. "My father was an alcoholic. My mother had a tragic accident, fell down two flights of stairs. The other story I've heard is she was pushed down by my father."

Hoelterhoff, however, believes that Bradley's case is absurd and that in threatening to emasculate him she was merely exercising her constitutionally guaranteed right to free speech. To that end, her legal team, which includes Robert Wolf of the high-powered Manhattan law firm Gersten Savage & Kaplowitz, working pro bono, has submitted a brief of Supreme Court quality to the little Gardiner Justice Court.

"Of course I won't give in," Hoelterhoff declares, even though it's Bradley who brought charges against her. "I'm the only person who can maybe stop this guy. I want to be declared innocent so I can sue the shit out of him."

No matter who emerges victorious from this battle, unflattering accounts of Bradley's behavior have already made their way back to the Knickerbocker Club in the city. The board of directors recently received an undated and unsigned letter expressing sly concern over Bradley's various court appearances and helpfully including a copy of the complaint filed against him by Morey Gottesman, the man whose windshield he demolished.

"Several members and friends have received a report from Ulster County that our esteemed librarian, John Bradley, has been polishing his country-squire manner with the help of a truncheon and several lawsuits," it reads, adding that Bradley should improve his behavior before "his various vendettas hit the press."

Bradley strongly suspects Hoelterhoff is behind the letter. She just as strongly denies it. "How could I get a mailing list for the Knickerbocker, which doesn't even include women?" she sniffs.

Dog day: Patricia Reller on Hoelterhoff's porch; her former bungalow, opposite.

ON A SATURDAY MORNING IN July, Bradley is playing scoutmaster at his spectacular property, Awosting Reserve, in the Shawangunk Mountains. It includes, by his own count, approximately 3,000 acres, eight waterfalls, and 22 miles of carriage trails. In the center of this wilderness sits his splendid, if slightly lugubrious, 1884 American chestnut log cabin. The "provisional junior members" of the Minnewaska Trail Club, a nature club he founded, are splashing around in his Olympic-size swimming pool as his pet parrot Thisbe climbs the walls of his outdoor cage and a box turtle he saved from becoming roadkill suns itself contentedly on the gravel path.

Architect David Rockwell, who rents a bungalow from Bradley, is in attendance. So is Jules Kaufman, the associate general counsel for Colgate-Palmolive, whom the landowner introduces proudly as a "Harvardian."

A conversation with Bradley may start with something like his legal battles, but it swiftly takes wing and turns into a story about how he lassoed a runaway horse, or reinvented the eco-park, or commissioned an indigent artist to do a bust of Pope Paul VI back in the sixties and then persuaded *Time* magazine to run it on its cover by offering a scoop about His Holiness.

One might be tempted to view his claims with skepticism, except that Bradley—a management consultant who describes his firm, Atwater Bradley, as a "mini McKinsey"—seems to have accomplished at least some of what he says and to know the luminaries whose names pepper his patter.

James B. Stewart recently found himself lost in Bradley's wilderness when the landowner pulled up in an SUV. "He said, 'Let me introduce you to my friend Bob,' " the writer remembers, "and Robert De Niro popped out of the passenger seat."

Bradley's critics contend that while he can be charming and gracious to those he considers peers, he's much less patient with those whose credentials don't impress him.

"It's not like he picks on people who can defend themselves," says Scott Hadam, a college student who grew up in the shadow of Bradley's compound. "He picks on people who can't afford an attorney." Hadam remembers riding his horse as a 10-year-old across Bradley's property with his father when the landowner appeared in a jeep with two shotgun-toting employees and threatened to shoot their horses out from under them if they didn't get off his land immediately.

Bradley dismisses the claim—"I have never carried a shotgun or threatened anyone," he says, going on to point out his efforts on behalf of biodiversity, horses included. And he characterizes his local opponents, some of whom showed up in court to watch him squirm when he pleaded guilty to smashing Gottesman's windshield, as "outlaws."

"If I was on the other side, maybe I'd believe he was a monster, too," says Bradley's daughter, Camilla, 25, a clothing and accessories designer who goes by the name CK Bradley. "It's inevitable when you have such a large amount of property. He sometimes doesn't let me drive a car on the property. He's stiff about liability."

Bradley's late wife, Marilyn, an English beauty and by all accounts a woman of exceptional taste and talent, and his two other children, twin sons, were killed in an auto accident in 1978. "Losing your wife and children, you never get over it," Bradley says. "Maybe it even makes me a little short-tempered—like Ms. Hoelterhoff."

THE RULER OF AWOSTING RESERVE seems less frightened by Hoelterhoff than flummoxed. A woman of such obvious professional triumphs should be his friend, a houseguest, even, not an enemy. "The woman is a talent," he acknowledges. "She got a Pulitzer Prize at one point."

Indeed, Hoelterhoff—who is 51 and has had a house in the area for twelve years—and Bradley might well have coexisted peacefully, if not become bosom buddies, were it not for Patricia Reller. The story of how Reller lost her house—a modest cottage on Tillson Lake, just down the road from Awosting Reserve and a couple of miles from Hoelterhoff's house—is long and convoluted and doesn't say much for her business acumen. Hoelterhoff even considered writing an article for *SmartMoney* magazine about her friend's financial missteps. "They have a section about people who do stupid things," she explains.

The flight attendant had bought the property with an acquaintance about ten years ago. When their relationship soured, he wanted out of the partnership, and she declined to pay his part of the mortgage, she says. At that point, foreclosure proceedings started, and a judge ultimately ordered that the property be put up for auction.

Marilyn Perry, the president of the Samuel H. Kress Foundation and a friend of Hoelterhoff's who's having a house built nearby, formed a partnership with Reller, poetically named Hiawatha, to buy back the property at auction. But when they failed to do so—a first auction was thrown out on a technicality and Hiawatha success-

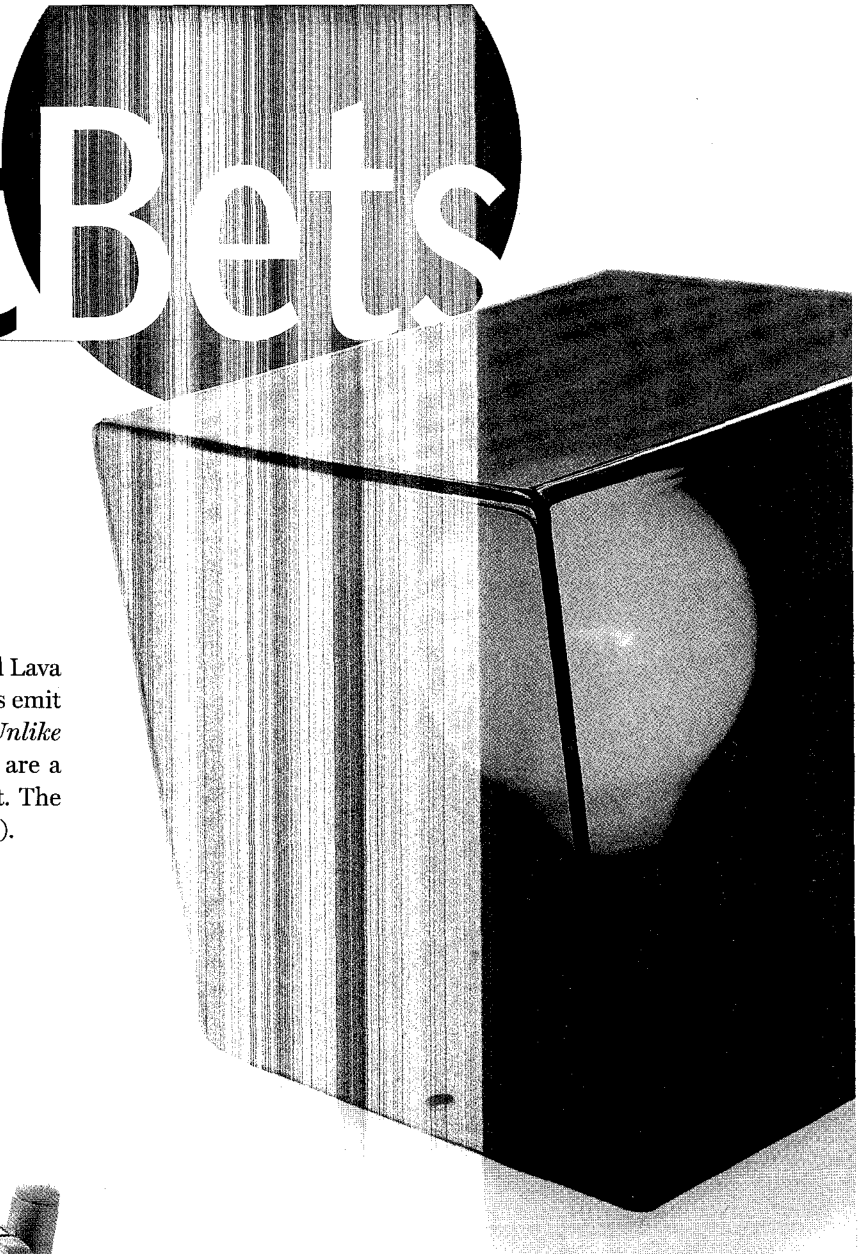
(continued on page 69)

Best Bets

RIMA SUQI

A Different Light Like your old Lava lamps, OVO Design's colorful, glowing Cubos emit light that's meant to be seen, not to see by. *Unlike* your old Lava lamps, the eight-inch boxes are a very chic addition to a grown-up apartment. The cubes can be stacked or wall-mounted ($150).

▶ **TROY**
138 Greene Street/212-941-4777



CHARGE
CALL WAITING
CALLER ID
DELETE
GE
SwapTop

Cover Story Fans of those cell phones with interchangeable face plates will love GE's new cordless, land-line model. The flip-top gizmo comes with five "swap tops" to match your room, including a clear one that can hold a photo or a swatch of wallpaper. Since you can set up the charger in any room with an electrical outlet (a separate base unit plugs into the phone jack), we suggest you hold on to the extra plates ($99).

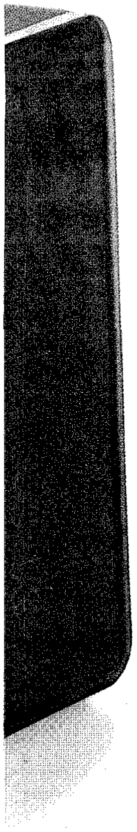
▶ **AVAILABLE AT STAPLES STORES**

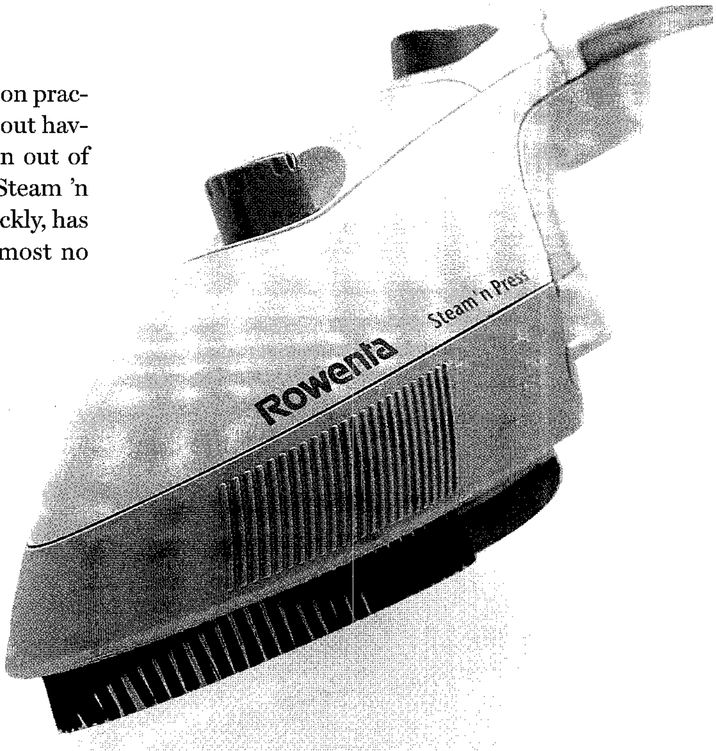
New York metro
Sign up for the **Best Bets Daily Newsletter** at www.nymetro.com/newsletters. Every Monday through Friday, we'll e-mail you a new "Best Bet" and a "Sales & Bargains" update. While you're there, search our online guide to more than **1,500 of New York's best shops.**

Pressing Matters With a dry cleaner on practically every corner, New Yorkers can go years without having to pick up an iron. But anyone who's ever run out of crisp shirts on a Sunday will appreciate the new Steam 'n Press. The compact, three-pound iron heats up quickly, has a separate steamer attachment, and takes up almost no space in the closet ($39.95).

- ▶ **MACY'S HERALD SQUARE**
- ▶ **SHARPER IMAGE**

900 Madison Avenue, near 73rd Street/212-794-4974
4 West 57th Street/212-265-2550





Make Faces If you were that kid who made up Barbie's face, thinking the pen would wash off, or cut her hair, hoping it would grow back, you'll love Mattel's new What's Her Face! dolls. Each of the four sassy ladies comes bald and faceless. Kids can apply eyes and a mouth using rubber stamps and wash-off ink (included) and top off their work with a selection of Velcro wigs. The best part: There's no limit to the makeovers ($19.99).

▶ **FAO SCHWARZ**
767 Fifth Avenue, at 58th Street/212-644-9400

File in Style Herman Miller, the company responsible for the ubiquitous Aeron chair, has a new Chelsea store full of hip home-office furniture. This RED Rocket File cart, designed by Olive 1:1, has an internal steel frame covered with a reflective canvas normally used for heavy-duty backpacks, along with two levels of hanging files and zippered compartments on each side ($185).

▶ **HERMAN MILLER RED**
309 West 15th Street/917-661-9500
www.hermanmillerred.com

PHOTOGRAPHED BY ANTONIS ACHILLEOS

BRIDIE CLARK

Get the Picture

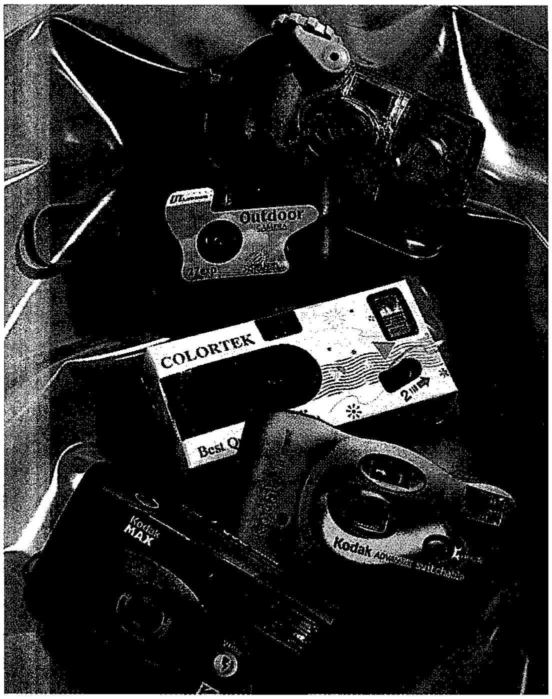
Save the fancy digital cameras for serious occasions—on hot summer weekends, these party-friendly disposables deliver plenty of flash for your cash.

A PICTURE MAY BE worth a thousand words—but just how much are you willing to shell out for a throwaway camera? Focus your sights on our tried-and-true picks and stretch your limited disposable income to its optimal disposable outcome.

For general use, you can count on the **Kodak Max Flash HQ** (pictured; 27 exposures, $11 at Kam Photo) to deliver impeccably clear indoor or outdoor shots (its lens is far superior to those found in most disposables). Buying in bulk is a deal at **Kam Photo**—if you stock up on 50 Flash HQs, they'll mark units down to $8. For for almost half the price of a Flash HQ, head to Kmart for a **Kodak Max Flash One-Time-Use** (27 exposures, $6.89 at Kmart stores). These will give you perfectly good snaps—and you'll be able to afford more of them. Too far from the Jitney? Midtown's **Colortek** chain's "house" disposables with Kodak Max film are $9.99 through the end of the month (pictured; 27 exposures, at Colortek stores).

On your summer getaways, pack these special-function cameras and you won't miss a shot. We like **Fujifilm's QuickSnap Waterproof** (pictured; 27 exposures, $14.99 at Duane Reade stores) for underwater action: It gives you 27 snaps with 35-mm. film and can dive as deep as seventeen feet. **Kodak's Advantix Switchable** (pictured; 25 exposures, $17.95 at Colortek) is a splurge, but it takes panoramic shots as well as the usual kind, so it's ideal for travel. **Duane Reade's Outdoor** camera (pictured; 27 exposures, $6.99 at Duane Reade stores) handles close-ups in bright sunlight surprisingly well.

Kam Photo, 407 Park Ave., near 28th St. (212-696-9182); Kmart, 250 W. 34th St. (212-760-1188) or 770 Broadway, at Astor Pl. (212-673-1540); Colortek, 400 Madison Ave., near 47th St. (212-715-9850).



Photograph by Aimée Herring.

Picks of the Week

Kirna Zabête's *über*-stylish, high-end collection of Balenciaga, Jean Paul Gaultier, and Jimmy Choo is marked down 50 to 75 percent. Balenciaga jeans are now $233; Jimmy Choo sandals are $175. *96 Greene St. (212-941-9656); A.E., M.C., V.; Mon.–Sat. 11-7, Sun. noon–6; through 8/15.*

R 20th Century's warehouse sale has a varied collection of original post–World War II–era furniture and objects—furnishings from designers such as Herman Miller, Knoll, Dunbar, Fritz Hanson, and more will be discounted up to 50 percent. *82 Franklin St. (212-343-7979); A.E., M.C., V.; Wed. 6-9, Thurs.-Fri. 11-7, Sat.-Sun. noon–6; 8/8–8/12.*

M Z Wallace's bright, summery cotton bags—some with neon linings, some with flower-print handles—are now 50 percent off (sale prices are $45 to $97). Nylon-canvas and Ultrasuede totes in a wide variety of color combinations (navy and orange, red and pink, camel and seafoam) are 50 to 70 percent off (that's $42 to $88). *93 Crosby St. (212-431-8252); A.E., M.C., V.; Tues.-Sat. 11-7, Sun. noon–6; 8/11–8/31.*

Pratesi's gorgeous, high-end linens are on sale: An ecru Cuori jacquard pattern is 30 percent off (queen set is now $1,309); a set of signature Chain embroidery towels (two wash, two hand, two bath) was $570 and is now $285. There's also a selection of pillow shams for $25 each and washcloths at $15 each. *829 Madison Ave., at 69th St. (212-288-2315); A.E., M.C., V.; Mon.-Sat. 10-6; 8/6–8/31.*

Erica Tanov's soft, vintage-inspired women's summer clothing is 40 to 60 percent off—a black silk-charmeuse dress with a ruffle at the neck is now $132. The same markdown applies to her children's line and the store's stash of John Smedley, Souchi, and Neely Mack bags. *204 Elizabeth St. (212-334-8020); A.E., M.C., V.; Sat. 11-7, Sun. noon–6; 8/11–8/12.* ■

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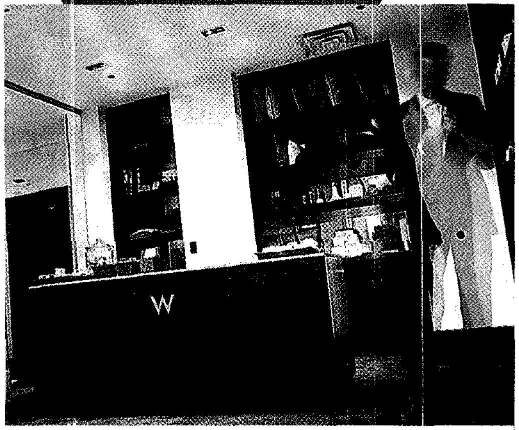
Travel

TARA MANDY



Suite Dreams

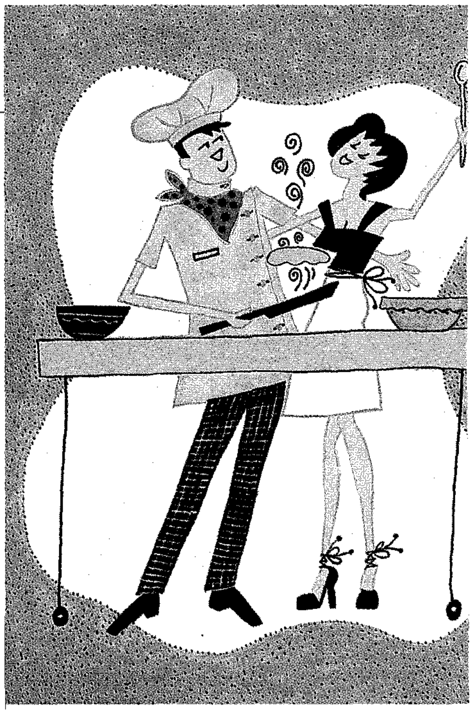
Forget the comforts of home! What people want now is the feel of a good hotel room, even after the trip is over. At least, that's the theory behind the recent proliferation of in-house shops, where upscale hotels are selling their top-quality beds, sleek furnishings, and luxury linens. W Hotels recently opened its first retail space, selling lobby-lounge pillows and plush sheets at its City Center hotel in Chicago. New Yorkers get their own W shop this Christmas, when the new Times Square W hotel opens. The Catskills' Emerson Inn will begin selling its Waterford crystal and Wedgwood china this fall; soon to follow are cigars and wines. Even Ian Schrager's Hudson is going the retail route, with a new "lifestyle store" featuring Philippe Starck goodies, slated for 2002. BETSY GRUBER

The North Cork

On August 18 and 19, sixteen wineries on Long Island's North Fork (plus two on the South Fork) will celebrate "Long Island Wine Country Weekend: Summer Fruits" with gourmet meals, wine pairings and tastings, and musical entertainment. Each winery's menu is unique, from the "fruits of the sea" tasting at Bedell (pictured) to Martha Clara's sushi, dim sum, and wine pairing. Don't miss Macari's five-hour wine-and-food extravaganza on Saturday: Expect eight courses of tapas prepared with local ingredients—plus at least as many wines—at the sunset dinner, which will be served outside in the vineyard, overlooking the bluffs ($75 per person; call 631-298-0100 for reservations). For further details on participating wineries, as well as lodging recommendations, contact the Long Island Wine Council at 631-369-5887 or visit www.liwines.com.

DEAL OF THE WEEK

L.A.'s brand-new Spa Mystique already has pampered Angelenos lining up for its services—like the four-handed massage ($190). Such indulgences may seem hard to justify, but mention *New York* Magazine and get 25 percent knocked off any service booked in August. Call 977-544-CALM.



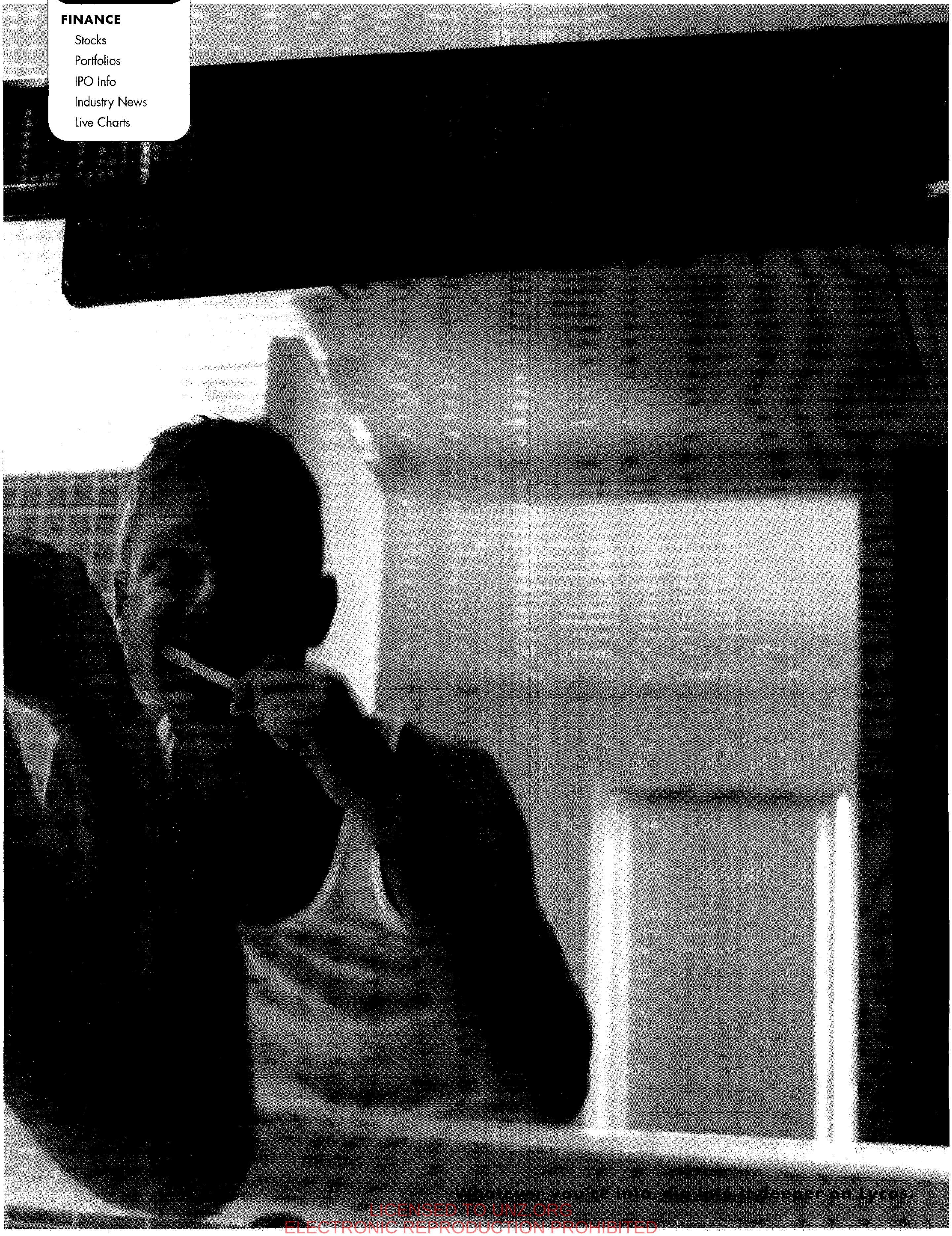
Cook's Tour

Don't sweat that sagging soufflé: Even Daniel Boulud had to learn how to whip and fluff. Fortunately, his teacher, Georges Blanc, has recently opened his kitchen in Burgundy to aspiring cooks (as have 100 other gourmet chefs from around the world, including L'Arpège's Alain Passard, the French Laundry's Thomas Keller, and Dal Pescatore's Nadia Santini). Relais & Chateaux's new "L'École des Chefs" program invites epicures of all levels to study under star chefs at top restaurants, for two- to five-day stints. As an intern, expect to work up to ten hours daily, putting in time at each station, from saucier to pastry chef. The program is offered year-round, according to each chef's availability. Internships start at $1,250 per person. For details, call 877-334-6464 or visit www.ecoledeschefs.com.

etc.

BIGGER BLUE JetBlue continues to expand: The discount airline recently signed a $60 million lease for JFK's Terminal 6, and will begin a $12 million renovation, expanding operations from six gates to ten and ramping up to 100 flights daily. Look for its new service to Long Beach, California, starting August 29; 800-JETBLUE. **SHE SELLS SEYCHELLES** Banyan Tree Hotels and Resorts, whose three properties in Thailand, the Maldives, and Indonesia have become the first names in exotic honeymoon destinations, is opening its fourth private-villa resort. Banyan Tree Seychelles opens in December on Mahe with sixteen beachfront villas, twenty hillside villas, and a full spa (800-525-4800). **THE NATURAL** Since Robert Redford opened Sundance in the sixties, the laid-back Utah resort has always been, well, laid-back. Now he's opened a brand-new spa that offers appropriately relaxed treatments, like the Native American–inspired "Honey & Oatmeal Body Blanket" ($120; 800-892-1600).

Photograph: Bottom, Evan Sklar. Illustration by Jackie Pardo.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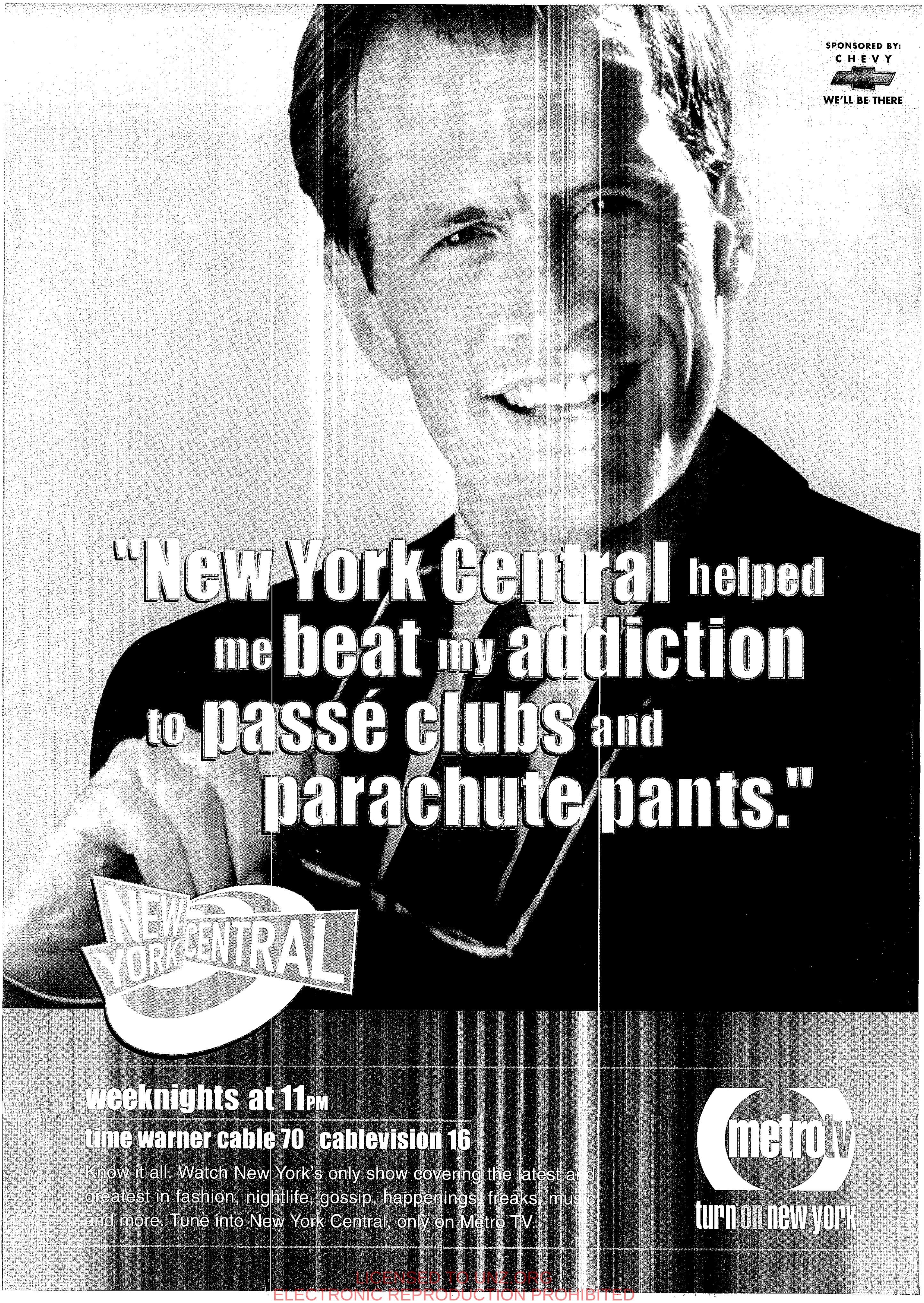
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A Weekly Guide to Culture and Upcoming Events

Edited by Christopher Bonanos

Movies

American Pie 2

Opens August 10

After *Scary Movie 2* and *Rush Hour 2,* this is starting to look like the summer for raunchy sequels. But we nominate *American Pie 2* most likely to succeed: It transports the whole pubescent cast of the original to a rented beach house for more enthusiastically un-p.c. antics. Added bonus: no plot. (See listing, page 62.)

Theater

New York International Fringe Festival

Beginning August 10

There are 198 productions on the boards at the Fringe Festival, bucking the odds that you'll be lucky enough to catch the next *Bright Lights, Big City: The Musical.* This year's highlights include another adaptation of Jim Carroll's *The Basketball Diaries* and a production of Gertrude Stein's experimental drama *Photograph.* (See listing, page 72.)

Best of the Week

Art

Günther Förg

At Deutsche Bank

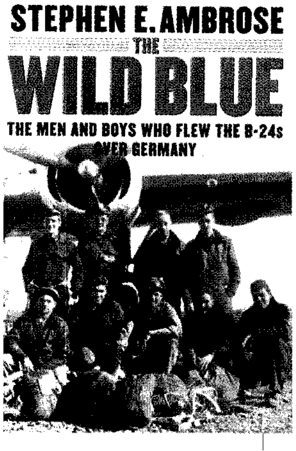
Like Mies van der Rohe before him, German artist Günther Förg explores transparency and geometry—most recently in a series of large-scale photos of twentieth-century buildings. His works on paper—prints, collages, drawings, and photographs—are on view in the Deutsche Bank Lobby Gallery until August 29. (See listing, page 74.)

Restaurants

Monkey Bar

60 East 54th Street

The Monkey Bar returns to its American roots with the appointment of David Walzog—a veteran of Strip House—as executive chef. Go for the butter-poached Maine lobster; stay for the colossal lump-crab cake. To reserve, call 212-838-2600.



Books

The Wild Blue

By Stephen Ambrose; Simon & Schuster; $26.00

Hold off on the fluffy summer reads for another week. Stephen Ambrose, the dean of historians of World War II in Europe, comes out with another kind of page-turner: a chronicle of the 18-to-25-year-old boys who flew those B-24's over Germany (casualty rate: 50 percent).

Nightlife

The Renaissance Bar & Jazz Lounge

Opens July 31

A new addition to Harlem's historic Sugar Hill neighborhood, this restaurant-lounge features free jazz several nights a week. It's only a matter of time, we think, before a certain ex-president rushes over with his sax and sheet music to "In the Mood." (458 West 145th Street, between Amsterdam and Convent Avenues.)

Classical Music

The Bridgehampton Chamber Music Festival

On August 7, expect audience members to be nudging their own children as 14-year-old prodigy Athena Adamopoulos (pictured) hears the premiere of her very own Trio No. 1 in G minor at the Bridgehampton Chamber Music Festival's Kids Concert. (See listing, page 87.)

DEREK DE KOFF

Photograph: top left, by Vivian Zink.

BOOKS DANIEL MENDELSOHN

Sophomore Shlump?

After her unlikely but enchanting love story, *The Giant's House,* Elizabeth McCracken's new novel—though a pleasure to read—is missing a big idea.

THE ONLY BAD THING ABOUT Elizabeth McCracken's *The Giant's House,* which came out in 1996, was that it made you a little anxious about how she could possibly top it. Literally. The author's first novel was about a small-town librarian who falls hopelessly in love with a shy teenage giant. And figuratively too. In a literary landscape crowded with "darkly funny" tales of black-clad twentysomething hipsters and with intergenerational schmaltzfests masquerading as "fierce lyricism," McCracken's debut displayed a unity of potent elements: beauty of expression; a rather shy, almost offhand way with painful emotional insights; a truly wacky sense of humor; and a kind of disarming, old-fashioned charm. All that *and* a giant in love.

What could be next?

The answer is a novel that couldn't be more different if it tried. McCracken began with a tightly focused story of a very tall boy; she's moved on to a sprawling epic about a short guy. **Niagara Falls All Over Again** retails the rise and fall of an Abbott-and-Costello-ish comedy team narrated by the duo's straight man, a Jewish Iowan named Mose Sharp. In 300 pages of short episodes, the aged Mose looks back on his eventful career and life: his tragedy-pocked childhood; his early days in vaudeville; his "big break," which comes when he meets Rocky Carter, the fat, flamboyant funnyman who becomes Mose's partner, first onstage, then in movies, radio, and TV; his successful marriage to a beautiful dancer; and then the disintegration of Carter and Sharp, both professionally and personally, after Mose decides to devote himself to his family in the wake of a personal tragedy.

A novel by the author of The Giant's House
Niagara Falls All Over Again
Elizabeth McCracken

There's a biopic feel to all of this—as you read it, you can't help thinking of *For the Boys,* that endless Bette Midler–James Caan vehicle about a pair of performers that felt about as long as the half-century it chronicled. Still, despite the paint-by-numbers plotting, McCracken's new novel offers many of the pleasures familiar from her earlier work. There are those oddball insights ("Love is an animal that can be taught to sleep in the house"). There are, as you'd expect in a book about comics, lots of laughs. And there's terrific writing too—small moments that make your eyes open a little wider with pleasure. At a family dinner party, Mose's conventional brother-in-law, who dreams of being in movies and brags to Mose that he'd been a good dancer when he was young, "gave his considerable belly a pat, as though it were a trunk that held all of his former success."

Niagara Falls All Over Again
By Elizabeth McCracken.
Dial Press; 308 pages;
$23.95.

Whatever the pleasures it offers, the new novel seems assembled rather than inspired—a lot happens in it, but it's never clear just what Mose's life is *about.* You knew from the delicious start what *The Giant's House* was about, and you loved how it used its male hero's gigantism as a kind of symbol for the freakishness of love itself. *Niagara Falls All Over Again,* on the other hand, goes on and on. It's a fun ride, but then it's over and that's it.

The problem is Mose himself. McCracken's a writer who's temperamentally attracted to weirdness; her first book, the 1993 story collection *Here's Your Hat What's Your Hurry,* was also peopled with freaks and misfits. So why is she writing about a straight man? Peggy, the librarian narrator of *The Giant's House,* may have looked relatively normal, but inside she was every bit the freak that her outsize love interest was; that's what gave the novel its texture and poignancy. In *Niagara Falls All Over Again,* you keep wishing that Mose were a bit more off-center—or, better, that the appetite-driven, spendthrift Rocky had been the narrator instead of his partner, a nice family guy who "never really cared for theater people," carefully saves his pennies, and loves his wife and kids.

That's not a character you're necessarily very interested in. Nor, more to the point, does McCracken seem to be—though she tries mightily to liven up the proceedings with a wearying sequence of accidental deaths, adulterous dalliances, and long-overdue reunions. What's wrong with this overeventful but oddly inconsequential book (though let's be clear—there's plenty that's right) is what's typically wrong with sophomore novels: Overstuffed, overambitious, it tries too hard for too much. But that overabundance in itself suggests that there's much more to come. *Niagara Falls All Over Again* may not be McCracken's "big break"—the breakthrough book that will win her more than a cult following—but then, as Mose reminds us, every great show needs a lot of rehearsal. McCracken's act is one that every lover of serious fiction should follow. ■

Photograph by Dasha Wright Ewing.

cue **CLASSICAL MUSIC PETER G. DAVIS**

Royal Treatment

Mark Lamos captures the goofiness and the heart of *L'Étoile*, Chabrier's comic opera about a king in search of a victim; Mozart's the victim in a new *Figaro.*

TIMELY AND PROVOCATIVE as always, Glimmerglass Opera is taking a hard look at capital punishment this summer. No, not *Dead Man Walking*, the opera that made such an impression recently in San Francisco, but a more lighthearted view of the subject: Emmanuel Chabrier's rarely seen 1877 operetta, **L'Étoile**. In this buffoonery, King Ouf the First prowls his kingdom incognito to find a culprit to execute, an eagerly awaited annual entertainment at Ouf's birthday celebrations. Unluckily, he chooses the wandering peddler Lazuli, whose star, the king's astrologer, Siroco, reveals, is linked to Ouf's. If the young man dies, says the seer, the king will follow him a day later—and Siroco himself fifteen minutes after that. Worse, Lazuli has just fallen in love with Ouf's fiancée, Laoula, and . . . well, let's just say the plot thickens.

Actually, the libretto is more bizarre than truly witty, certainly not in the same class as the inspired satirical operetta texts that Offenbach and Sullivan set around the same time. But that hardly hampered Chabrier, whose exquisite score has been adored by generations of French composers, from Debussy and Ravel to Satie and Poulenc—even Stravinsky proclaimed *L'Étoile* a masterpiece. It would be a pity if those encomiums have put off general audiences, since the very qualities that professionals dote on can go over the heads of more casual listeners. Chabrier's tunes are abundant and catchy, but they never quite go in the direction one expects, while his harmonic twists continually surprise, and his accompaniments are full of sly thematic inventions. It definitely takes a cultured and alert ear to savor all the sparkling compositional wit and generous musical spirit of *L'Étoile.*

Despite all that, whenever this connoisseur item is presented with zest, affection, taste, and care, it seems to triumph. And so it does at Glimmerglass in a staging by Mark Lamos that appreciates both the work's goofiness as well as its warm heart.

L'Etoile
The opera by Chabrier, staged by Mark Lamos, conducted by Stewart Robinson, starring Christine Abraham.

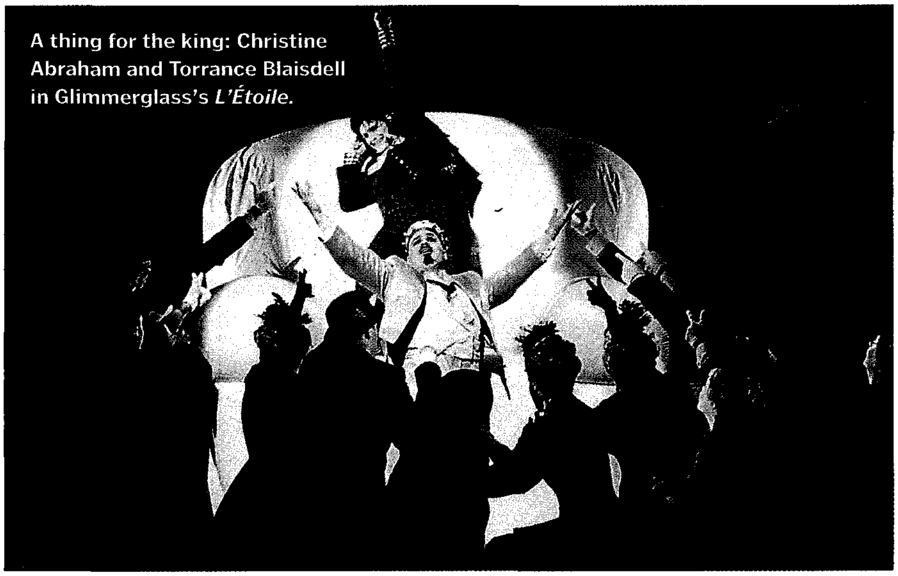
The Marriage of Figaro
The opera by Mozart, staged by Stephen Lawless, conducted by George Manahan, starring Joyce Guyer and Christopher Schaldenbrand.

Both works presented by Glimmerglass Opera.

The stage is never still, but all the business is light, amusing, true to the piece, and full of good fun—even the elaborate Act I finale, which contains a vivid description of punishment by impalement from behind, a naughty touch apparently suggested to the composer by the poet Paul Verlaine. The production is also gorgeous to behold. Andrew Lieberman's color-coordinated Art Deco sets are full of fantasy, and Constance Hoffman's richly imagined costumes suggest a collection of zanies who might have danced right off a Toulouse-Lautrec poster.

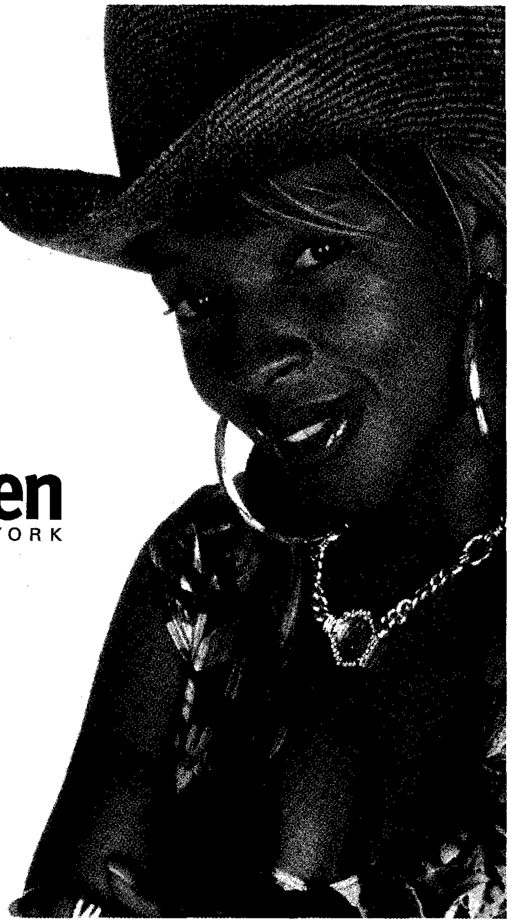
Many past singers of Lazuli who have looked for their lucky star in this enchanting work eventually become stars themselves—a young Frederica von Stade was first noticed when she sang the part at the Mannes School in 1969—and Christine Abraham might be next. She has just the right boyish figure for this ardent teenager, the stage is hers the moment she appears, and her light mezzo-soprano can caress a melody as effectively as it can sparkle with laughter. The entire cast, in fact, sings and acts with unusual grace and precision. Especially good are Kevin Burdette (Siroco), as antic and elastic as Jerry Lewis yet never missing a note, and Karina Gauvin (Laoula), whose unblemished soprano and winning manner make her the perfect operetta heroine. Torrance Blaisdell does a delicious comic turn as King Ouf, and all the loonies in his court are consistently inspired. Stewart Robertson's deft musical direction sets the seal on a marvelous show, which will soon travel south from Cooperstown to the City Opera.

PRODUCTIONS OF REPERTORY STAPLES AT Glimmerglass seldom go in for far-out experimentation, but familiar operas are, for better or worse, often given a tweaking to provide a bit of spice. For this



A thing for the king: Christine Abraham and Torrance Blaisdell in Glimmerglass's *L'Étoile.*

Photograph by George Mott/Glimmerglass Opera.



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summer's *The Marriage of Figaro*, director Stephen Lawless keeps the action strictly in period, and Benoît Dugardyn's sets—basically a series of artfully arranged fluted columns, trompe-l'oeil draperies, and practical doorways—at least give a suggestion of pre–French Revolution classical style. But by the time this "mad day" reaches its conclusion, the action has become positively surreal. Instead of the specified garden by night, the stage is dominated by toppled columns and a huge bed—a threatening and, by now, overused symbol—which virtually the entire cast takes turns jumping in and out of as they sort through their relationships. There are no smiles of a summer night here as Mozart's warm human comedy degenerates into an ugly, coarse sex farce.

Lawless does the singers no favors either—I've never seen a *Figaro* cast directed in ways to make the characters look quite so repulsive. Count Almaviva is encouraged to act like some sort of oversexed reptile, appearing half-naked in a grotesque corset for his first assault on Susanna. The hot-as-a-hornet page boy Cherubino must have perpetually sticky hands, so often do they stray to his crotch. Much of the time Susanna behaves like an irritable scold, Figaro seems mostly bemused and ineffectual, while Countess Almaviva comes off as aloof, chilly, and utterly unsympathetic. It was wise to blank out the supertitles in the fourth-act finale, during that sublime moment when this contrite and humiliated but still hateful count asks his countess for forgiveness—the audience would surely have roared with laughter.

Needless to say, the singers don't stand a chance. Dean Ely sings the title role with an evenly modulated, attractively textured bass-baritone, but he is a cipher onstage when he should be deftly manipulating everyone in sight, especially Christopher Schaldenbrand's offensively swishy, spottily sung count. Joyce Guyer succeeds in giving her big aria, "Dove Sono," a shapely and expressive interpretation, but by then it is too late to save the character. Whatever vocal points Nicole Heaston (Susanna) and Valerie Komar (Cherubino) may score are largely negated by their irritating stage presence. Even the orchestra sounds sour and bad-tempered under George Manahan's direction. Luckily this is one misconceived Glimmerglass production that will bypass New York. ■

cue

POP MUSIC ROBERT LEVINE

Bluegrass Roots

Just as an earlier generation embraced the authenticity of folk music, many musicians today find solace in traditional country. Thank the Coen brothers.

IN ONE OF THE PIVOTAL SCENES IN *Ghost World,* Enid, a recent high-school graduate who dissects the phoniness of everyone she meets, first hears a cut from an old blues compilation she buys from an obsessive record collector. The plaintive wail of "Devil Got My Woman" burrows into her so deeply that it seems to settle in her stomach. More than by the song itself, she's captivated by the authenticity of the feeling behind it, the glimpse it offers of a "ghost world" that hovers behind the multiplexes and fake fifties diners that crowd her landscape.

To hear her tell it, Gillian Welch was struck by a similar vision—while she was cleaning a bathtub, no less—the first time she heard the Stanley Brothers. Only, instead of simply staring into a distinctly Appalachian ghost world, Welch up and moved there, finding work making country albums in the tradition of Ralph Stanley. Her third, **Time (The Revelator),** is her most studiously old-fashioned yet, with spare production and stark images of rural hardship and apocalyptic Americana: One song alone references the Great Depression, Lincoln's assassination, and the sinking of the *Titanic.*

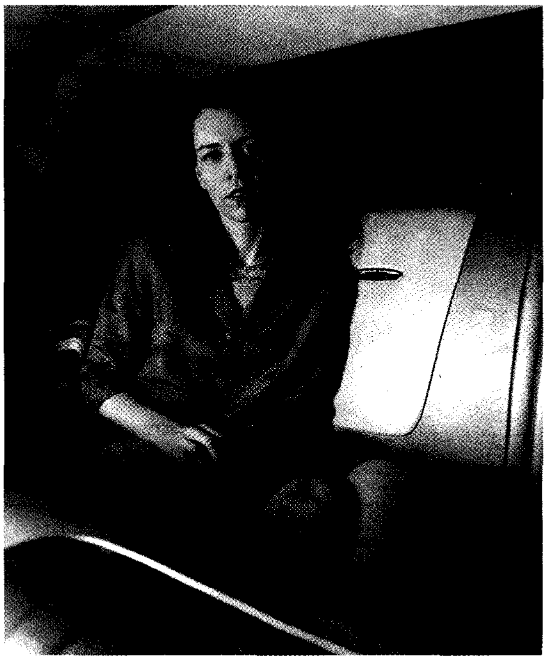
Though Welch seems to have blown in from the Dust Bowl—pictures of her invariably look like they were taken by a WPA photographer—she grew up in Los Angeles. But background never counts for much in pop music—remember the young Dylan's acquired Okie accent?—and she seems to sink into the skin of the hard-luck heroes who wander through her songs. On the gorgeous "I Want to Sing That Rock and Roll," she sings as a country star confronting a changing world so convincingly that it's easy to forget she was raised on rock radio.

The kind of old-timey country Welch plays has spent a good part of this year atop the charts, thanks to the double-platinum soundtrack to *O Brother, Where Art Thou?* It's been such an unexpected hit that one industry executive compared it to the surprisingly successful "coffee-table album" from the Buena Vista Social Club, which makes an odd sort of sense. Just as early-sixties hipsters fetishized folk-music visions of an America before interstate highways, today's Bobos crave culture from a time before the information highway flattened the cultural landscape into an endless prairie of pop.

In the tradition of the *O Brother* album, **Down From the Mountain,** the soundtrack to a recently released documentary about a concert by the *O Brother* artists, presents a mixture of originators (the late John Hartford, the Fairfield Four), inheritors (Welch, Alison Krauss), and acts with one foot in the present and another in the past (the Cox Family, the Whites). It's an excellent primer with some striking performances, but an obvious omission is bluegrass veteran Ralph Stanley, who represents to Welch's generation the kind of iconic purity Woody Guthrie stood for in the sixties. Still, it's refreshing to hear Welch and Emmylou Harris share the stage with at least a few of the country giants who still walk the earth.

A fiddle prodigy from Illinois, Alison Krauss has been slowly bringing accessible bluegrass to the mainstream for more than a decade, but band mate Dan Tyminski's role as George Clooney's singing voice in *O Brother* won her more exposure with purists. Though any action on Krauss's **New Favorite** takes place in an idealized past—in Krauss country, *hoe* is used only as a verb—songs like "Let Me Touch You for Awhile" and "Crazy Faith" make enough concessions to pop to make a case for bluegrass as more than a museum piece.

The success of *O Brother* is also nudging some Nashville mainstays back toward their roots, and early-nineties country star Patty Loveless explores the music of her old Kentucky home on **Mountain Soul.** A real-life coal-miner's daughter, she has plenty of country cred—her CD sleeve even includes a photo of "Daddy coming home from the mine." And though she lived the life behind her mournful take on Darrell Scott's lament "You'll Never Leave Harlan Alive," *Mountain Soul* has a lushness that inheritors like Welch seem oddly afraid of. To Loveless, the ghost world is a nice place to visit, but she wouldn't want to live there. ■


Country comfort: Gillian Welch.

Gillian Welch
Time (The Revelator)
(Acony)

Various Artists
Down From the Mountain
Soundtrack
(Lost Highway)

Alison Krauss & Union Station
New Favorite
(Rounder)

Patty Loveless
Mountain Soul
(Epic)

Photograph by Mark Seliger.

Passing Fancy

After junior high, you vowed never to slide your tray past mystery meat again. These new cultural-center cafeterias—helmed by star chefs—will change your mind.

It's one thing for a restaurant hostess to inquire whether you'd care to check your coat. It's something else entirely when a uniformed guard stationed behind a sign soliciting "suggested donations" comes menacingly close to wresting your backpack away from you in an attempt to keep you from walking off with any of the treasures he's sworn to protect. Still, such encounters are a small price to pay for the unexpected bargains you'll find at the new breed of swanky cafeteria that no cultural institution worth its endowment seems, these days, to be without.

This fall, the much-expanded Asia Society will reopen with a pan-Asian café operated by Mi, a Lower Madison Avenue restaurant known for its compendium of culinary hits from Korea, Thailand, China, and Japan. Kurt Gutenbrunner, chef-owner of Wallsé in the West Village, has been experimenting with Viennese pastries and high-octane *kaffeehaus* concoctions in anticipation of the November opening of Café Sabarsky in the Neue Galerie New York, a Museum Mile stockpile of early-twentieth-century German and Austrian art. And next month, when Sotheby's new, not-so-subliminally named restaurant, Bid, opens at the beleaguered auction house, browsers, buyers, and intrepid foodies can partake of bluefin-tuna tartare with sea urchin and horseradish, plus other seasonal Americana masterminded by Tom Colicchio and executed by his Gramercy Tavern sous-chef Matthew Seeber.

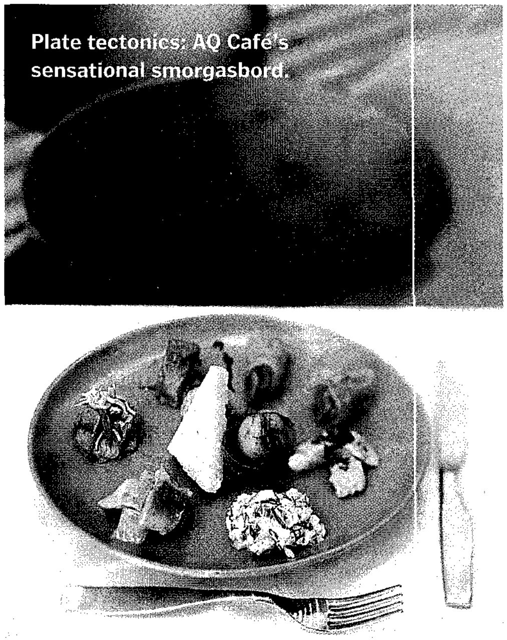


Plate tectonics: AQ Café's sensational smorgasbord.

We fully expect the Underground Gourmet to be outbid at Bid, but no matter. We've been very happy chowing down at Scandinavia House's **AQ Café**, the sleek new cafeteria run by Aquavit and its star chef, Marcus Samuelsson. The bright, airy ground-floor café—with its Arne Jacobsen "Ant" chairs, spruce floors, and Marimekko primary-color scheme—provides a gastronomic introduction to Nordic culture, beginning with the trip to the counter for a translucent tray bedecked with Swedish china and Finnish silver and glassware (all for sale at the shop next door) and ending with chocolate-sheathed marshmallow "sweedies" for dessert. The water is Ramlösa, the beer is Carlsberg, and flags from all five Nordic countries (can't remember the fifth? It's Iceland) line the wall.

Samuelsson uses traditional Scandinavian ingredients in novel, occasionally zany ways, and this freethinking, multiple-garnish philosophy permeates the menu at AQ, which is open for late breakfast and lunch only. A room-temperature gravlax "pizza" ($6.75)—silky house-cured salmon, mashed avocado, mustard sauce, pickled fennel, and fresh dill heaped high on a Parmigiano-touched wedge of Eli's focaccia—may be Samuelsson's brawny answer to Wolfgang Puck's signature smoked-salmon pizza. On an early visit, the too-dense, too-cold bread is as impenetrable as a Viking shield, but on a second try, the flavors mingle perfectly. Much better is a rich slab of salmon lasagna, ringed with a swirl of bright dill pesto, slathered with roasted-garlic-Parmigiano béchamel, and crowned with ascending dollops of zesty tomato-caper salsa and creamy salmon salad ($9). For this contribution to cafeteria culture alone, Samuelsson's mother country should award him a Nobel Prize.

AQ Café
58 Park Avenue,
at 38th Street;
212-847-9745.

Date Palm Cafe
15 West 16th Street;
917-606-8210.

Where better to feast on Swedish meatballs than Scandinavia House? These are loosely packed and undeniably delicious, with smooth mashed potatoes and gravy, lingonberries, and pickled cucumbers—a deal at $9, considering the café at Aquavit charges $16 for the identical dish. But these same meatballs, so satisfying and savory when hot, lose some of their luster in the meatball sandwich ($6.75), where they're buried between two overly thick slices of chewy five-grain bread. The "spicy chili chicken wrap," while not Nordic-sounding in the least, features roasted chicken breast spiked with mango jam and pickled cabbage rolled up in lefse, an unobtrusive flatbread that lets the flavorful fillings speak for themselves. The Scandinavians have an excellent alternative to filling up on bread, though, and it's called the smorgasbord. AQ's $8 version is an artful arrangement of four irresistibly rich and pungent herrings (pickled, curried, mustard, and tomato), two types of salmon, shrimp salad, and a chunk of tangy Vasterbotten cheese—all for half the price you'd pay at Aquavit.

As Swedish meatballs are to Scandinavia House, the Israeli salad is to the Center for Jewish History, where those

Photograph by Kenneth Chen.

in search of a cheap kosher lunch must first fend off the bag-snatching assault from the front desk before reaching the snug **Date Palm Cafe.** Last month, the owners of Village Crown restaurant introduced a new Mediterranean menu of soups, salads, sandwiches, and hot entrées, from $4 to $7.95. There's a ritual hand-washing station, kosher wines from Baron Herzog, Israeli fruit nectars, and lots of customers who've worked up an appetite investigating their family tree at the Genealogy Institute.

Since the center's mission statement is "preserving and illuminating the history and culture of the Jewish people," we felt funny ordering something as assimilative as a tuna-salad wrap—even though, it must be said, our Jewish grandmother made a mean tuna on toast. Instead, we sampled a pair of tasty though slightly soggy salmon croquettes, served with the ubiquitous Israeli salad, a refreshing dice of cucumbers and tomatoes. The potato boreki would have been vastly improved if they were crisper, hotter, and segregated from the Israeli salad's dressing. Grape leaves, though, were served hot, stuffed with deliciously oily yellow rice. Vinegary marinated eggplant was the highlight of the Moroccan salad medley, more intensely flavored than the mildly spicy carrots and the grayish hummus that seemed more tahini than chickpea. The pita, however, was first-rate, fresh and thick—almost as thick as the doughy, excessively cheesed individual pizza. A potentially decent vegetarian lasagna, too, met a death-by-mozzarella fate. Serves us right. There's an exhibit at the Center called "Ida Kaminska, Grande Dame of the Yiddish Theater," and we have an inkling Ida would have stuck with the croquettes. ■

AQ Café, 58 Park Avenue, at 38th Street (212-847-9745). Open 10 A.M. to 5 P.M. Monday through Saturday.

Date Palm Cafe, 15 West 16th Street (917-606-8210). Open 11 A.M. to 4:30 P.M. Sunday through Thursday.

New York metro

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IN BRIEF: TELEVISION

First Person (AUGUST 7; 8 TO 8:30 P.M.; IFC), the Errol Morris interview-with-mirrors series that debuted last year on Bravo, returns for a second season and so many camera angles that we sometimes lose track of who's talking to whom. In this case, we find Morris having fun with Internet entrepreneur Josh Harris, who believes that Gilligan is God and that Bob Denver, the actor who played him on the TV program, is an avatar of a cosmic life force called Messiah 2.0.

Salgado: The Spectre of Hope (August 8; 7 to 8 P.M.; Cinemax) is both a remarkable conversation between Brazilian economist-photographer Sebastião Salgado and British art critic–novelist John Berger and a stunning portrait (in Salgado's pictures) of what globalization really looks like in Rwanda, Mexico, Mozambique, Sudan, and erstwhile Yugoslavia. Salgado and Berger even discuss their mixed feelings about how suffering becomes "beautiful."

Going to California (August 9; 10 to 11:30 P.M.; Showtime), a new series from writer-producer Scott Rosenberg (*Things to Do in Denver When You're Dead*), launches with a movie directed by Peter Howitt (*Sliding Doors*) in which New England slackers Sam Trammell and Brad Henke hit the road to look for a missing lovelorn friend and discover on their way west an eccentric America that is half Jack Kerouac, half Charles Kuralt. Don't miss former Giants linebacker Lawrence Taylor as Fighting Iris, a Memphis transvestite who busts up a blues bar.

Dinner With Friends (August 11; 9 to 10:45 P.M.; HBO) is Donald Margulies's adaptation of his play, an improbable Pulitzer Prize winner, about a pair of old-friend married couples who eat, kvetch, vacation, and disintegrate together, with Norman Jewison directing Andie MacDowell, Dennis Quaid, Toni Collette, and Greg Kinnear, who all enjoy their fat, if not altogether meaty, roles. Still, there are some lines here that will make any married couple wince.

Snow in August (August 12; 8 to 9:45 P.M.; Showtime), based on a lovely little novel by Pete Hamill, follows a fatherless Catholic boy (Peter Tambakis) in the Brooklyn summer of 1947 as he eventually accepts the wise counsel of a local rabbi (Stephen Rea) after witnessing a violent crime. There are, as well, a mom (Lolita Davidovich), a golem, and Jackie Robinson. *John Leonard*

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Movies

Edited by Ben Kaplan

This Week's Releases

All Over the Guy
Opposites (Richard Ruccolo and Dan Bucatinsky) attract in Julie Davis's film, which Bucatinsky wrote and produced. With Adam Goldberg, Christina Ricci, and Lisa Kudrow. (1 hr. 32 mins.; R) • Opens 8/10.

American Pie 2
Chris Klein, Mena Suvari, and Tara Reid reunite as frolicking college freshmen trying to honor their high-school vows. Directed by J. B. Rogers (*Say It Isn't So*). (1 hr. 44 mins.; R) • Opens 8/10.

An American Rhapsody
Eva Gardos wrote and directed this autobiographical tale of her voyage from Hungary to America, then back to Hungary, which stars Nastassja Kinski, Tony Goldwyn, and Scarlett Johansson. (1 hr. 46 mins.; PG-13) • Opens 8/10.

Audition
Japanese director Takashi Miike's film about a widower who poses as a filmmaker to cast himself—literally—an unsuspecting new wife. In Japanese, with English subtitles. (1 hr. 55 mins.; NR) • Opens 8/8.

The Deep End
A mother covers up for her murderous son in the writer-director team Scott McGehee and David Siegel's film. With Tilda Swinton and Goran Visnjic. (1 hr. 39 mins.; R) • Opens 8/8.

Osmosis Jones
The Farrelly brothers direct Bill Murray and Molly Shannon in the live-action part of this half animated film, about a zookeeper and his blood cells (whose voices are provided by William Shatner and Chris Rock). (1 hr. 35 mins; PG) • Opens 8/10.

The Others
Nicole Kidman plays a mother raising her two children in a haunted house while her husband is serving in World War II. American debut of Spanish director Alejandro Amenabar. (2 hrs. 25 mins; PG-13) • Opens 8/10.

Session 9
Brad Anderson (*Next Stop Wonderland*) directed and co-wrote this film which stars David Caruso as an asbestos remover in an insane asylum in rural Massachusetts. With Peter Mullan, Josh Lucas, and Brendan Sexton III. (1 hr. 40 mins; R) • Opens 8/10.

The Turandot Project
Director Allan Miller's documentary of Chinese director Zhang Yimou's staging of the Puccini opera *Turandot*, which premiered in Florence and wrapped in Beijing. (1 hr. 24 mins.; NR) • Opens 8/10.

Costume drama: Chinese soldiers in *The Turandot Project*.

Photograph by Heather Greer.

New Films

A.I.
Steven Spielberg's futuristic fable about a boy robot (Haley Joel Osment) originated with Stanley Kubrick, and the result is an uneasy synthesis of temperamental opposites: the imperious and abstract Kubrick touch with the pop dreamland of Spielberg's oeuvre. Alternately emotionally wrenching and unsatisfying, it's one of the oddest movies in some time—not so much a dark *E.T.* as a manic-depressive *E.T.* Also starring William Hurt, Frances O'Connor, and Jude Law as a gigolo robot. (Rainer; 7/9/01) (2 hrs. 20 mins.; PG-13) • Battery Park City Cinema; Loews Village; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Coronet; Sony Lincoln Square.

The Adventures of Felix
When Felix (Sami Bouajila) gets laid off, he leaves his boyfriend and journeys to the south of France to find his absentee father. Written and directed by Jacques Martineau and Olivier Ducastel. (1 hr. 35 mins.; NR) • Quad Cinema.

America's Sweethearts
John Cusack and Catherine Zeta-Jones play an estranged husband-and-wife movie-star couple who are reunited for the press junket for their movie in this good-natured but flimsy Hollywood fairy tale, which also stars Julia Roberts (charming) as the diva star's sister and personal assistant who stands in for all us little people. The excellent but mostly overwrought cast also includes Stanley Tucci, Billy Crystal, Hank Azaria, Christopher Walken, and Alan Arkin. Joe Roth directed from a script co-written by Crystal. They no doubt all have better Hollywood stories to tell than the light fare that shows up in this movie. (Rainer; 7/23/01) (1 hr. 40 mins.; PG-13) • Battery Park City Cinema; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Orpheum 7; UA Gemini; Clearview's Metro Cinema; Sony Lincoln Square; Bay Plaza; Whitestone; CO Alpine; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

The Anniversary Party
Jennifer Jason Leigh and Alan Cumming, who wrote and directed, also co-star in this so-so drama, a prime example of movie-colony narcissism; the cast, including Gwyneth Paltrow, Kevin Kline, and Phoebe Cates, play mostly show-biz types and pour out their hearts in order to show us how "real" they are. (Rainer; 6/18/01) (1 hr. 55 mins.; R) • CC Village East; Loews State.

Apocalypse Now Redux
Francis Ford Coppola's expanded Vietnam epic includes four new scenes from the original shooting of his 1979 film. Starring Martin Sheen, Robert Duvall, and Marlon Brando. (3 hrs. 16 mins.; R) • Loews Astor Plaza.

Atlantis
Michael J. Fox, James Garner, and Leonard Nimoy voice Disney's new animated yarn about a young explorer's voyage to the city under the sea. (1 hr. 28 mins.; PG) • Cobble Hill Cinema.

Baby Boy
Writer-director John Singleton (*Boyz 'n the Hood*) revisits South Central with model-musician Tyrese playing a single father who lives with his mom. Also with Snoop Dogg and Ving Rhames. (2 hrs. 9 mins.; R) • Loews State; Bay Plaza; CO Kings Plaza; Linden Boulevard Multiplex.

Baise-Moi
This film about two prostitutes who team up and go on a rampage against men is getting undue attention because it contains hard-core sex sequences. They're anything but titillating, but since there's not much else in the movie to pay attention to, you wait for them anyway. Virginie Despentes, the novel's author, and Coralie Trinh-Thi co-directed. (Rainer; 7/16/01) (1 hr. 17 mins.; NR) • Cinema Village.

Big Eden
Writer-director Thomas Bezucha's debut about a scandalous romantic triangle in Big Eden, Montana. Starring Arye Gross, Eric Schweig, and Tim DeKay. (1 hr. 58 mins.; PG-13) • Quad Cinema.

Bob Le Flambeur
Black-and-white French film noir from director Jean-Pierre Melville about an aging gambler (Roger Duchesne), his protégé (Daniel Cauchy), and the cigarette girl (Isabelle Corey) with eyes for them both. (1 hr. 42 mins.; NR) • Film Forum.

Bread and Tulips
An Italian romantic comedy about a fed-up housewife who deserts her negligent family and discovers the enchanted new world that is Venice. Directed by Silvio Soldini. (1 hr. 44 mins.; PG-13) • Paris Theatre.

Bridget Jones's Diary
Renee Zellweger is charming in this otherwise most-

Ground Rules

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote current releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. Reviews are followed by the names of theaters where the film is playing.

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OPENS NATIONWIDE ON AUGUST 17TH

ly forced and unsprightly comedy based on the 1997 Helen Fielding best-seller. Hugh Grant and Colin Firth play her two suitors, and the Jane Austenish conceit doesn't work with these dullards. Austen would have tossed them overboard. (Rainer; 4/23/01) (1 hr. 34 mins.; R) • Loews State; UA Gemini.

Brother

Los Angeles is the setting of actor-director Takeshi Kitano's film; he plays an expatriate Japanese thug who flees the yakuza for the drug wars of California. (1 hr. 53 mins.; R) • CC Angelika Film Center; AMC Empire 25 Theatres.

Bully

Brad Renfro plays Marty Puccio, a suburban dropout in South Florida who leads his gang to murder. Also with Bijou Phillips and Nick Stahl; directed by Larry Clark. (1 hr. 46 mins.; NR) • CC Angelika Film Center.

Cats & Dogs

Live action from Jeff Goldblum and Elizabeth Perkins meets computer animation voiced by Tobey Maguire, Susan Sarandon, and Charlton Heston in a war between man's best friends and the cats they live with. (1 hr. 32 mins.; PG) • Battery Park City Cinema; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; AMC Empire 25 Theatres; UA Gemini; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Cobble Hill Cinema; Linden Boulevard Multiplex; Pavilion; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay II; Atrium.

The Closet

Daniel Auteuil (*The Widow of St. Pierre*) plays a condom-factory worker who saves his job, and reinvigorates his life, by pretending to be gay. With Gérard Depardieu; written and directed by Francis Veber. (1 hr. 26 mins.; R) • CC Angelika Film Center; Clearview's Chelsea; AMC Empire 25 Theatres; CC Cinemas 1, 2, 3; BAM Rose Cinemas; Kew Gardens Cinemas.

Cure

Japanese director Kiyoshi Kurosawa's film about a serial killer and the detective (Koji Yakusho, *Shall We Dance?*) on his case. (1 hr. 55 mins.; NR) • The Screening Room.

★ Divided We Fall

A small Czech town is occupied by German forces in this uneven but occasionally moving drama that at times recalls the bittersweet humanism of the Czech New Wave films from the sixties. A Gentile couple (well played by Boleslav Polivka and Anna Siskowa) shelter a Jewish concentration-camp runaway, with ghastly and comic repercussions. (Rainer; 6/11/01) (2 hrs. 2 mins.; NR) • Lincoln Plaza Cinemas; Brooklyn Heights; Kew Gardens Cinemas.

Downtown 81

Jean-Michel Basquiat plays an artist facing eviction who scours the clubs of downtown New York, attempting to sell a painting. Also with Debbie Harry, DNA, and James White and the Blacks. Directed by Edo Bertoglio. (1 hr. 12 mins.; NR) • The Screening Room.

Dr. Dolittle 2

Eddie Murphy is back as a doctor who can talk to animals in this sequel to his 1998 smash. *Next Friday's* Steve Carr directs. (1 hr. 21 mins.; PG) • CC Murray Hill Cinemas; AMC Empire 25 Theatres; Clearview's Park and 86th St.; Bay Plaza; Concourse Plaza; Whitestone; CO Kings Plaza; Cobble Hill Cinema; Linden Boulevard Multiplex; Cinemart; UA Astoria; Atrium; UA Movies at Staten Island.

The Fast and the Furious

Vin Diesel is a gangster, and Paul Walker the undercover cop who tries to infiltrate his street-racing ring. Directed by *Dragon Heart's* Rob Cohen. (1 hr. 40 mins.; PG-13) • AMC Empire 25 Theatres; Cinemart; Atrium.

Final Fantasy

Digitally animated video-game adaptation about the end of the world, and the war to save mankind. Voiced by Alec Baldwin, Steve Buscemi, Donald Sutherland, and James Woods. (1 hr. 39 mins.; PG-13) • AMC Empire 25 Theatres; Bay Plaza.

Ghost World

Thora Birch and Scarlett Johansson play angsty teenage best friends in Terry Zwigoff's film based on the popular Daniel Clowes comic book. Also with Steve Buscemi, Illeana Douglas, and Teri Garr. (1 hr. 41 mins.; R) • CC Angelika Film Center; Clearview's Chelsea; Loews Kips Bay Theatre; Clearview's First & 62nd St.; Lincoln Plaza Cinemas.

Greenfingers

Director Joel Hershman's film is loosely based on a New York *Times* story about a group of Edgefield prisoners whose lives blossom alongside their prison's first garden. Starring Clive Owen (*Croupier*) and Helen Mirren (*Prime Suspect*). (1 hr. 30 mins.; R) • Loews Village; Clearview's First & 62nd St.; Sony Lincoln Square; Brooklyn Heights; Kew Gardens Cinemas.

Hedwig and the Angry Inch

An East German rock-and-roll drag queen (John Cameron Mitchell) winds up in Junction City, Kansas, in a film version of the popular Off Broadway play. (1 hr. 31 mins.; R) • UA Union Square; Clearview's Chelsea; CC Cinemas 1, 2, 3; Lincoln Plaza Cinemas; BAM Rose Cinemas.

Himalaya

Two Nepalese yak caravans race through the Himalayas in French director Eric Valli's debut film. Filmed on location with Nepalese tribes. (1 hr. 9 mins.; NR) • Cinema Village.

Jackpot

Sunny Holiday is an aging country singer who leaves his wife (Daryl Hannah) in search of elusive fortune and fame. From Michael and Mark Polish, the writers, stars, and directors of *Twin Falls Idaho*. (1 hr. 40 mins.; R) • CC Angelika Film Center; AMC Empire 25 Theatres; CC Eastside Playhouse.

Jurassic Park III

With Joe Johnston (*Jumanji*) directing instead of Spielberg, the franchise suffers some negligence: Who needs characters, plot development, science, history, herbivores, or Richard Attenborough when you can lose another child and, as Laura Dern does, send in the Marines? Though Sam Neill seems to enjoy playing Indiana Jones, the rest of us are just snack food. (Simon; 7/30/01) (1 hr. 32 mins.; PG-13) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; AMC Empire 25 Theatres; Loews New York Twin; Loews Orpheum 7; Clearview's Olympia; Loews 84th Street; Magic Johnson Harlem USA; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; CO Alpine; CO Kings Plaza; Cobble Hill Cinema; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

Kiss of the Dragon

Luc Besson (*The Fifth Element, The Professional*) directs Jet Li and Bridget Fonda in this action film about a Chinese special agent betrayed in Paris. (1 hr. 28 mins.; R) • Battery Park City Cinema; CC Village East; AMC Empire 25 Theatres; Bay Plaza; Whitestone; CO Alpine; Linden Boulevard Multiplex; UA Astoria.

Legally Blonde

Reese Witherspoon is Elle Woods, a feckless young woman who winds up at Harvard Law School—and falls in love. With Selma Blair and Luke Wilson. (1 hr. 32 mins.; PG-13) • Battery Park City Cinema; Clearview's Waverly; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews 84th Street; Bay Plaza; CO Alpine; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Atrium; UA Movies at Staten Island.

Life and Debt

A documentary about the impact of the World Bank and the IMF on the residents of Jamaica. By Stephanie Black. (1 hr. 25 mins.; NR) • The Screening Room.

Lumumba

Award-winning Haitian director Raoul Peck's film based on the real life of Congolese leader Patrice Lumumba (Eriq Ebouaney). (1 hr. 50 mins.; NR) • Film Forum; BAM Rose Cinemas.

Arrivals

All About Eva

The genesis of **An American Rhapsody**, writer-director Eva Gardos's autobiographical film, came on the Philippines set of *Apocalypse Now*. Gardos (pictured), then a 26-year-old production assistant, met Colleen Camp, an actress playing a Playboy Bunny, and during the legendarily messy production's downtime, the two women spoke about Eva's escape from Communist Hungary. It took 25 years to get to the screen, but *An American Rhapsody*, starring Nastassja Kinski, Tony Goldwyn, and *Ghost World's* Scarlett Johansson, and produced by Camp, opens August 10.

Photograph courtesy of Paramount Classics.

Made
Vince Vaughn and John Favreau (*Swingers*) reunite as amateur boxers, and Peter Falk is the Mafia don who brings them to Manhattan for their chance to break into the mob. Also with Sean "Puffy" Combs. (1 hr. 35 mins.; R) • Battery Park City Cinema; UA Union Square; Loews 42nd Street E Walk; Loews Coronet; Sony Lincoln Square; Cobble Hill Cinema; Pavilion; UA Astoria; UA Movies at Staten Island.

★ Memento
Christopher Nolan's low-budget noir stars Guy Pearce as a man seeking out his wife's murderer. His character has a mental handicap: a condition where he can't remember anything for more than fifteen minutes or so. The story is worked out in roughly reverse chronological order, and Nolan has a fondness for existential dread that may go over better with noir-soaked movie critics and overserious philosophy grad students than with general audiences. But it's an intriguing movie anyway. (Rainer; 3/26/01) (2 hrs.; R) • CC Village East; Loews State; Clearview's First & 62nd St.; Lincoln Plaza Cinemas.

The Monkey's Mask
Kelly McGillis plays a poetry professor in this mystery about a missing poet and the young private investigator (Susie Porter) on her trail. Directed by Samantha Lang from the novel-in-poetry by Dorothy Porter. (1 hr. 31 mins.; NR) • Quad Cinema.

Moulin Rouge
Baz Luhrmann's turn-of-the-century musical stars Nicole Kidman and Ewan McGregor, and it's meant to resuscitate the movie-musical genre for modern audiences by referencing just about every other musical ever filmed. Songs ranging from Rodgers and Hammerstein to Patti LaBelle segue into one another; the screen is replete with grease-painted plug-uglies who look like they were out of a Fellini casting call. The entire experience is exhausting and assaultive, less a resuscitation than a stomping. (Rainer; 5/28) (2 hrs. 15 mins.; PG-13) • CC Village East; AMC Empire 25 Theatres; Kew Gardens Cinemas.

101 Reykjavik
Icelandic director Baltasar Kormakur's film is about a twentysomething slacker who lives with his mom and falls in love with a flamenco dancer whom his mother is also romancing. (1 hr. 40 mins.; NR) • Film Forum.

Original Sin
Antonio Banderas is a wealthy Cuban businessman, and Angelina Jolie is his shifty American wife. Directed by Michael Cristofer (*Gia*). (1 hr. 54 mins.; R) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's Beekman; UA East; New Coliseum; Sony Lincoln Square; Whitestone; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Jackson Triplex; Plaza; UA Astoria; UA Crossbay II; UA Movieworld; UA Movies at Staten Island.

Planet of the Apes
In Tim Burton's new version of the 1968 film, the accent is on technology. Space-station and space-capsule technology; gimmick, gadget, and gizmo technology. There is striking cinematography by Philippe Rousselot, and elaborate ape makeup by Rick Baker, and a few fine performances, notably Tim Roth as the evil Thade, who snarls with exquisite menace, and Michael Clarke Duncan as his imposingly powerful lieutenant. However, the new *Planet* is devoured by its own mechanical ostentation, and has a smart-ass, infinitely less powerful ending than the original. (Simon; 8/6/01) (1 hr. 40 mins.; R) • Battery Park City Cinema; UA Union Square; CC Murray Hill Cinemas; Clearview's Chelsea; AMC Empire 25 Theatres; Clearview's Ziegfeld; Clearview's First & 62nd St.; Clearview's 62nd and Broadway; Clearview's Olympia; Magic Johnson Harlem USA; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; CO Kings Plaza; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

"★★★★ One of the most fiendishly tension-wracked films ever. A future cult classic."
- Jeff Craig, SIXTY SECOND PREVIEW

FEAR IS A PLACE.

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Solutions to last week's puzzles

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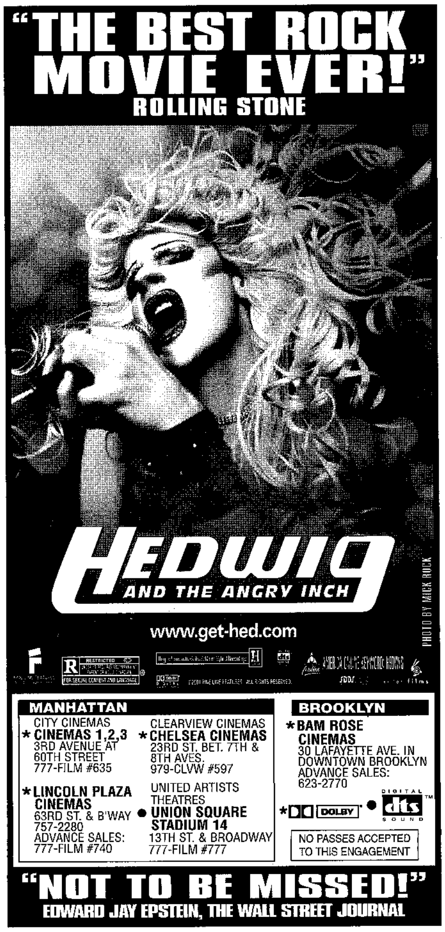
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EDWARD JAY EPSTEIN, THE WALL STREET JOURNAL

Festival

Arresting Performances

Director Sidney Lumet has four films screening at **NYPD**, an eight-week, 50-film festival at Film Forum about cops and robbers and the men who are both. "Bob Leuci, who I based *Prince of the City* on, once told me something about the NYPD," Lumet says. "He said, 'Five percent of the force is hopelessly corrupt, five percent is incorruptible, and the other 90 percent will pretty much go with the atmosphere that comes down from the top.' " Watching the history of New York's Finest onscreen is a guided tour through the transitions of film: silent to color, *noir* to counterculture, exploitation to avant-garde. The festival includes 1914's *The Line-up at Police Headquarters* (screened with a live piano accompaniment), Otto Preminger's *Laura,* Jules Dassin's *The Naked City,* Alfred Hitchcock's *The Wrong Man,* William Friedkin's *The French Connection* (in a new 35-mm. print), and Gordon Parks's 1971 *Shaft.* "What's fascinating about the police," Lumet says, "is they're dealing with something bigger than themselves, yet they're the same idiots as the rest of us—they're victims of the same perversities we all are, though their responsibilities are ten times the size." However, Lumet does see a change in the force. "During the filming of *Serpico* (pictured, starring Al Pacino), we'd put down $400 in payoffs for permits and things to the cops every day," he says. "Today they won't take as much as a ham sandwich." Opens August 10. (See "Museums, Societies, Etc.") B.K.

The Princess and the Warrior
The director and the star of *Run Lola Run,* Tom Tykwer and Franka Potente, reunite in this love story about a psych-ward nurse and a bank robber (Benno Fürmann). (2 hrs. 20 mins.; R) • CC Village East.

The Princess Diaries
Julie Andrews is the eccentric grandmother who teaches Anne Hathaway's New York hipster how to be a princess when she inherits a small nation in Europe. Directed by Gary Marshall (*Pretty Woman*). (1 hr. 55 mins.; G) • Battery Park City Cinema; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; AMC Empire 25 Theatres; CC Cinemas 1, 2, 3; Loews Orpheum 7; Sony Lincoln Square; Concourse Plaza; Whitestone; CO Alpine; Cobble Hill Cinema; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movieworld; Atrium; UA Movies at Staten Island.

The River
Taiwanese art-house director Tsai Ming-Liang's (*Rebels of the Neon God*) film about a dysfunctional family and the unemployed actor who's cast as a dead body in a film. (1 hr. 55 mins.; NR) • Cinema Village.

Rush Hour 2
Director Brett Ratner reunites Chris Tucker and Jackie Chan as partners chasing an international crime ring in this sequel to the 1998 film. (1 hr. 28 mins.; PG-13) • Battery Park City Cinema; Clearview's Waverly; UA Union Square; Clearview's Chelsea West; Loews Kips Bay Theatre; AMC Empire 25 Theatres; CC Sutton; Loews Orpheum 7; Loews 84th Street; Magic Johnson Harlem USA; New Coliseum; Nova; Concourse Plaza; Whitestone; Canarsie; CO Alpine; CO Kings Plaza; Cobble Hill Cinema; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; Plaza; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

Russian Doll
A noirish film about a dejected private eye (*The Matrix*'s Hugo Weaving), an adulterous married man (*Moulin Rouge*'s David Wenham), and a Jewish mail-order bride from St. Petersburg (newcomer Natalia Novikova). (1 hr. 30 mins.; R) • North Shore Towers.

Scary Movie 2
Abysmal spoof of spooky movies, starring a couple of Wayans brothers, Chris Elliott, Tim Curry, and a host of other unfortunates. (Rainer; 7/16/01) (1 hr. 22 mins.; R) • CC Village East; AMC Empire 25 Theatres; Clearview's Park and 86th St.; Magic Johnson Harlem USA; Bay Plaza; Concourse Plaza; Whitestone; CO Kings Plaza; Linden Boulevard Multiplex; Ridgewood; Cinemart; UA Astoria; UA Crossbay II.

The Score
An okay caper movie with noirish undertones starring Robert De Niro as an expert thief going for his last heist and Edward Norton as the up-and-comer he teams with. Marlon Brando, in a cameo, plays De Niro's fence and financial partner, and it's his first movie pairing with De Niro. Too bad the vehicle they chose for themselves was so routine. You go into this movie expecting a heavyweight title fight and instead get a cruiserweight bout. Frank Oz directed. (Rainer; 7/23/01) (2 hrs. 3 mins.; R) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews 72nd St. East; Loews Orpheum 7; Clearview's Metro Cinema; Magic Johnson Harlem USA; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; CO Kings Plaza; Cobble Hill Cinema; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Cinemart; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay; UA Movies at Bayside; UA Movieworld; Atrium; UA Movies at Staten Island.

★ Sexy Beast
Ben Kingsley is intensely frightening as a paranoid thug who is like a cross between an East End Iago and the Terminator. He seeks to recruit a retired former crime partner, well played by Ray Winstone, and the subsequent turndown leads to much mayhem. It's a spiky, spiffy piece of work, directed by first-timer Jonathan Glazer and written by Louis Mellis and David Scinto, who have pitch-perfect ears for the scary propulsiveness of thug lingo. (Rainer; 6/25/01) (1 hr. 31 mins.; R) • Battery Park City Cinema; UA Union Square; Clearview's 59th Street East; Clearview's Park and 86th St.; Lincoln Plaza Cinemas; Brooklyn Heights; Kew Gardens Cinemas.

★ Shrek
Terrific computer-animated feature about a gruff, kindhearted ogre. The script is full of wriggly comic references to practically every famous fairy tale as well as *The Dating Game* and lots more. And the computer animation, except for the more human characters, is often on a par with the script. Eddie Murphy and Mike Myers stand out among the celebrity voicers. (Rainer; 5/21/01) (1 hr. 29 mins.; PG) • CC Village East; Loews State; Cinemart.

★ Songcatcher
Janet McTeer has perhaps her best movie role to date in this uneven, occasionally affecting drama about a turn-of-the-century musicologist who ventures into the Appalachian's and discovers an enchanted glade of mountain music. The writer-director Maggie Greenwald employs many conventional story elements, and at times the music is so good that you wish she had just made an all-music documentary instead. Aidan Quinn and Pat Carrol co-star. (Rainer; 6/25/01) (1 hr. 49 mins.; PG-13) • North Shore Towers.

Swordfish
John Travolta plays an intense superpatriot who hires superhacker Hugh Jackman in this Joel Silver-produced spy thriller that seems like scraps from *The Matrix's* cutting-room floor. (Rainer; 6/18/01) (1 hr. 40 mins.; R) • AMC Empire 25 Theatres.

That Obscure Object of Desire
Fernando Rey plays an affluent Spaniard who flees Seville for Paris in this rerelease of Surrealist director Luis Buñuel's final film. Also with Carole Bouquet and Angelina Molina. (1 hr. 43 mins.; NR) • Lincoln Plaza Cinemas.

Thomas in Love
A 32-year-old tech-head (Benoit Verhaert) falls in love, via the computer, with a prostitute (Aylin Yay). Directed by Pierre Paul Renders. (1 hr. 37 mins.; NR) • Cinema Village.

Under the Sun
Colin Nutley's Academy Award–nominated love triangle about an illiterate Swedish farmer (Rolf Lassgard), his best friend (Johan Widerberg), and the housekeeper whom they both pursue (Helena Bergström). (1 hr. 58 mins.; NR) • Lincoln Plaza Cinemas.

The Vertical Ray of the Sun
Tran Anh Hung's film takes place in Hanoi and is

Photograph by Photofest.

about the intertwined lives of three sisters who differently mourn the anniversary of their parents' death. Starring Tran Nu Yen Khe. (1 hr. 52 mins.; PG-13) • Quad Cinema.

Wet Hot American Summer
Janeane Garofalo plays a camp director, and David Hyde Pierce is the astrophysics expert she can't resist. Also with Molly Shannon and Paul Rudd. (1 hr. 37 mins.; R) • CC Village East; AMC Empire 25 Theatres.

Manhattan

Below 14th Street

Battery Park City Cinema
102 North End Ave. (212-945-3418) • A.I.; America's Sweethearts; Cats & Dogs; Jurassic Park III; Kiss of the Dragon; Legally Blonde; Made; Original Sin; Planet of the Apes; The Princess Diaries; Rush Hour 2; The Score; Sexy Beast

CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Brother; Bully; The Closet; Ghost World; Jackpot

CC Village East
189 Second Ave. (212-529-6799) • The Anniversary Party; Kiss of the Dragon; Memento; Moulin Rouge; The Princess and the Warrior; Scary Movie 2; Shrek; Wet Hot American Summer

Cinema Village
22 E. 12th St. (212-924-3363) • Baise-Moi; Himalaya; The River; Thomas in Love

Clearview's Waverly
323 Sixth Ave. (212-777-FILM#603) • Legally Blonde; Rush Hour 2

Film Forum
209 W. Houston St. (212-727-8110) • 101 Reykjavik; Bob Le Flambeur; Lumumba (See also "Museums, Societies, Etc.")

Loews Village
66 Third Ave. (212-50-LOEWS#952) • A.I.; Greenfingers; Jurassic Park III; Original Sin; The Score

Quad Cinema
34 W. 13th St. (212-255-8800) • The Adventures of Felix; Big Eden; The Monkey's Mask; The Vertical Ray of the Sun

The Screening Room
54 Varick St. (212-334-2100) • Cure; Downtown 81; Life and Debt (See also "Museums, Societies, Etc.")

UA Union Square
13th St. and Broadway (212-253-2225) • America's Sweethearts; Cats & Dogs; Hedwig and the Angry Inch; Legally Blonde; Made; Planet of the Apes; The Princess Diaries; Rush Hour 2; Sexy Beast

14th–41st Streets

CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Dr. Dolittle 2; Planet of the Apes; Spy Kids

Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • America's Sweethearts; Cats & Dogs; The Closet; Ghost World; Hedwig and the Angry Inch; Legally Blonde; Planet of the Apes; The Princess Diaries

Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Rush Hour 2

Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Jurassic Park III; Original Sin; The Score

Loews Kips Bay Theatre
570 Second Ave. (212-505-6397#558) • A.I.; America's Sweethearts; Cats & Dogs; Ghost World; Jurassic Park III; Legally Blonde; Original Sin; The Princess Diaries; Rush Hour 2; The Score

42nd–60th Streets

AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Brother; Cats & Dogs; The Closet; Dr. Dolittle 2; The Fast and the Furious; Final Fantasy; Jackpot; Jurassic Park III; Kiss of the Dragon; Moulin Rouge; Planet of the Apes; The Princess Diaries; Rush Hour 2; Scary Movie 2; Swordfish; Wet Hot American Summer

CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • The Closet; Hedwig and the Angry Inch; The Princess Diaries

CC Sutton
205 E. 57th St. (212-759-1411) • Rush Hour 2

Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Sexy Beast

Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Planet of the Apes

Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Tomb Raider; A.I.; America's Sweethearts; Legally Blonde; Made; Original Sin; The Score

Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Apocalypse Now Redux

Loews Coronet
993 Third Ave., bet. 59th and 60th Sts. (212-505-CINE#608) • A.I.; Made

Loews State
1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) • The Anniversary Party; Baby Boy; Bridget Jones's Diary; Memento; Shrek

Paris Theatre
4 W. 58th St. (212-688-3800) • Bread and Tulips

61st Street and Above, East Side

CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • The Closet; Legally Blonde; Planet of the Apes

Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • Original Sin

Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Ghost World; Greenfingers; Legally Blonde; Memento; Planet of the Apes

Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Dr. Dolittle 2; Scary Movie 2; Sexy Beast

Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • The Score

Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • Jurassic Park III

Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • America's Sweethearts; Jurassic Park III; The Princess Diaries; Rush Hour 2; The Score

UA East
1629 First Ave., at 85th St. (212-249-5100) • Original Sin

UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • America's Sweethearts; Bridget Jones's Diary; Cats & Dogs

61st Street and Above, West Side

Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Planet of the Apes

Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • America's Sweethearts; The Score

Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • Jurassic Park III; Planet of the Apes

Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • Divided We Fall; Ghost World; Hedwig and the Angry Inch; Memento; Sexy Beast; That Obscure Object of Desire; Under the Sun

Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Jurassic Park III; Legally Blonde; Rush Hour 2

Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Jurassic Park III; Planet of the Apes; Rush Hour 2; Scary Movie 2; The Score

New Coliseum
701 W. 181st St. (212-740-1545) • Jurassic Park III; Original Sin; Planet of the Apes; Rush Hour 2

Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Jurassic Park III; Planet of the Apes; Rush Hour 2

Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • A.I.; America's Sweethearts; Cats & Dogs; Greenfingers; Made; Original Sin; The Princess Diaries; The Score

Bronx

Concourse Plaza
214 E. 161th St. (718-588-8800) • Cats & Dogs; Dr. Dolittle 2; Jurassic Park III; Planet of the Apes; The Princess Diaries; Rush Hour 2; Scary Movie 2; The Score

New Latin Quarters

While Mexican films—like María Novaro's *Without a Trace* (pictured)—and Spanish films predominate at the Film Society of Lincoln Center's **Latin Beat! 2001**, the series strives to open New Yorkers' eyes to burgeoning artistic communities in Ecuador, Venezuela, Chile, and Colombia. And nearly half of the 34 movies' far-flung directors will be present to introduce their work. Opens August 10. (See "Museums, Societies, Etc." for listings.)

Photograph courtesy of the Film Society of Lincoln Center.

Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • America's Sweethearts; Cats & Dogs; Dr. Dolittle 2; Jurassic Park III; Kiss of the Dragon; Original Sin; Planet of the Apes; The Princess Diaries; Rush Hour 2; Scary Movie 2; The Score

Brooklyn

BAM Rose Cinemas
30 Lafayette Ave., Brooklyn (718-623-2770) • The Closet; Hedwig and the Angry Inch; Lumumba (See also "Museums, Societies, Etc.")

Brooklyn Heights
70 Henry Street (718-596-9070) • Divided We Fall; Greenfingers; Sexy Beast

Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Jurassic Park III; Planet of the Apes; Rush Hour 2

CO Alpine
6817 Fifth Ave., at 69th St. (718-777-FILM#580) • America's Sweethearts; Jurassic Park III; Kiss of the Dragon; Legally Blonde; The Princess Diaries; Rush Hour 2

CO Fortway
6720 Ft. Hamilton Pkwy., at 68th St. (718-777-FILM#578) • Dr. Dolittle 2; Original Sin; Planet of the Apes; Scary Movie 2; The Score

CO Kings Plaza
5201 Kings Plaza; Flatbush Ave. at Ave. U (718-777-FILM#579) • Baby Boy; Dr. Dolittle 2; Jurassic Park III; Planet of the Apes; Rush Hour 2; Scary Movie 2; The Score

Cobble Hill Cinema
265 Court St. (718-596-9113) • Atlantis; Cats & Dogs; Dr. Dolittle 2; Jurassic Park III; Made; The Princess Diaries; Rush Hour 2; The Score

Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Jurassic Park III; Planet of the Apes; Rush Hour 2

Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • America's Sweethearts; Baby Boy; Cats & Dogs; Dr. Dolittle 2; Jurassic Park III; Kiss of the Dragon; Planet of the Apes; The Princess Diaries; Rush Hour 2; Scary Movie 2; The Score

Pavilion
188 Prospect Park West (718-369-0838) • America's Sweethearts; Cats & Dogs; Jurassic Park III; Legally Blonde; Made; Original Sin; Planet of the Apes; The Princess Diaries; Rush Hour 2; The Score

Pavilion Flatbush
314 Flatbush Avenue (718-596-7070) • Jurassic Park III; Planet of the Apes; Rush Hour 2

Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Jurassic Park III; Original Sin; Planet of the Apes; Rush Hour 2; Scary Movie 2

UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • America's Sweethearts; Jurassic Park III; Planet of the Apes; Rush Hour 2

UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • America's Sweethearts; Jurassic Park III; Legally Blonde; Original Sin; Planet of the Apes; The Princess Diaries; Rush Hour 2; The Score

Queens

Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Cats & Dogs; Jurassic Park III; Legally Blonde; Original Sin; Planet of the Apes; Rush Hour 2

Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Dr. Dolittle 2; The Fast and the Furious; Original Sin; Scary Movie 2; The Score; Shrek

College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • America's Sweethearts; Cats & Dogs; The Fast and the Furious; Jurassic Park III; Legally Blonde; Planet of the Apes; The Princess Diaries; Rush Hour 2; Scary Movie 2; The Score

Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Jurassic Park III; Original Sin; Rush Hour 2

Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • America's Sweethearts; Jurassic Park III; Legally Blonde; Planet of the Apes; The Princess Diaries; Rush Hour 2; The Score

Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • The Closet; Divided We Fall; Greenfingers; Moulin Rouge; Sexy Beast

Main Street Cinemas
72-66 Main St. (718-263-4828) • America's Sweethearts; Cats & Dogs; Jurassic Park III; Planet of the Apes; The Princess Diaries; Rush Hour 2; The Score

Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Original Sin; Rush Hour 2

UA Astoria
28-60 Steinway St. (718-726-1279) • Cats & Dogs; Dr. Dolittle 2; Kiss of the Dragon; Made; Original Sin; Scary Movie 2

UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Legally Blonde; The Princess Diaries

UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Planet of the Apes; The Score

UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • America's Sweethearts; Cats & Dogs; Jurassic Park III; Original Sin; The Princess Diaries; Rush Hour 2; Scary Movie 2

UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • America's Sweethearts; Jurassic Park III; Planet of the Apes; Rush Hour 2

UA Movies at Bayside
38-39 Bell Blvd., at 39th Ave. (718-225-7711) • America's Sweethearts; Jurassic Park III; Planet of the Apes; Rush Hour 2; The Score

UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • America's Sweethearts; Jurassic Park III; Original Sin; Planet of the Apes; The Princess Diaries; Rush Hour 2; The Score

Staten Island

Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • America's Sweethearts; Cats & Dogs; Dr. Dolittle 2; The Fast and the Furious; Jurassic Park III; Legally Blonde; Planet of the Apes; The Princess Diaries; Rush Hour 2; The Score

UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • America's Sweethearts; Jurassic Park III; Planet of the Apes; Rush Hour 2

UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • America's Sweethearts; Dr. Dolittle 2; Jurassic Park III; Legally Blonde; Made; Original Sin; Planet of the Apes; The Princess Diaries; Rush Hour 2; The Score

Museums, Societies, Etc.

BAM Rose Cinemas
30 Lafayette Avenue (718-623-2770) • "Love and Perdition: The Past and the Present in Portuguese Cinema." 8/8: *Gloria* (1999). 8/9: *The Act of Spring* (1963); *The Hunting* (1963). 8/10: *Word and Utopia* (2000). 8/11: *Phantom* (2000). 8/12: *God's Comedy* (1995).

Film Forum
209 W. Houston St. (212-727-8110); $9. • "NYPD." 8/10-12: *Detective Story* (1951); *Laura* (1944). 8/14-15: *Pay or Die!* (1960); *The Mob* (1951). 8/16: *Side Street* (1949); *Cop Hater* (1958). 8/17-19: *The Taking of Pelham 123* (1974). 8/21: *Report to the Commissioner* (1975); *Across 110th Street* (1972). 8/22-23: *Bullets or Ballots* (1936); *Sergeant Madden* (1939). "Keaton Classics." 8/13: *The Navigator* (1924).

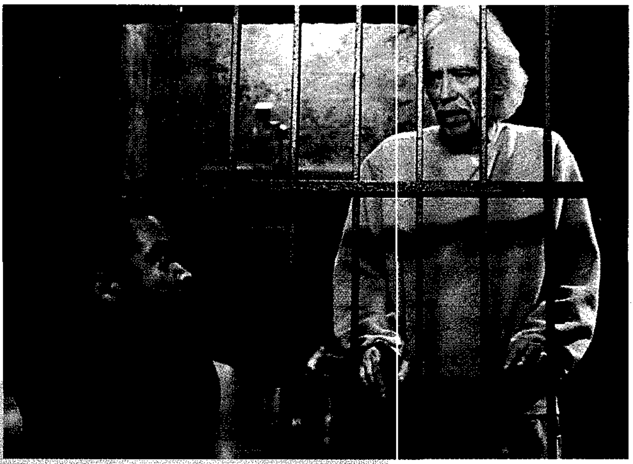
Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $9.00, $5 for members, $4.50 for seniors, $4 for kids. • "Latin Beat! 2001" 8/10, 12: *It Happened in Havana* (2000); *Red Ink* (2000); *Without a Trace* (2000). 8/11: *Captain Pantoja and the Special Services* (2000); *Viva Cepeda!* (2000); *A Soccer Story* (2000); *How to Create a Rumba* (2001). 8/13: *It Happened in Havana* (2000); *Captain Pantoja and the Special Services* (2000); *Viva Cepeda!* (2000); *A Soccer Story* (2000). "Young Friends of Film." 8/8: *To Sleep With Anger* (1990).

Museum of Modern Art
11 W. 53rd St. (212-708-9480); free with $10 admission, $6.50 for students and seniors, no admission fee for children 16 and under when accompanied by an adult. • "High Drama, Low Key: The Cinematography of James Wong Howe." 8/9: *The Spanish Dancer* (1923); *The Rough Riders* (1927). 8/10: *Mantrap* (1926); *Hello, Sister!* (1933). 8/11: *Kings Row* (1942). 8/12: *The Hard Way* (1942); *Hangmen Also Die!* (1943).

Riverflicks
Pier 54; 13th St. and the Hudson River (212-533-PARK); free. Shows begin at dark. • 8/8: *The Rocky Horror Picture Show* (1975). 8/15: *Brazil* (1985). Pier 25; N. Moore Street and the Hudson River. • 8/10: *Invasion of the Body* (1978). 8/17: *What's Up Tiger Lily* (1966).

Incoming

Mars Attacks!



While his cronies Stephen King and Wes Craven have strayed from the ghost stories that made them famous, director John Carpenter continues to give his fans what they want. Those fans will doubtless turn out for **John Carpenter's Ghosts of Mars**, a sneak preview of the cultish director's latest picture, starring Natasha Henstridge and Ice Cube (pictured, with Carpenter) as futuristic soldiers fighting Martians in space. What does Carpenter think about his peers' sensitive sides? Ask him during the Q&A following the film. (At the DGA Theater, 110 West 57th Street; August 9 at 7 P.M.)

Photograph by Neil Jacobs.

Trailers

THE MATERIAL MOVIE The next film by **Guy Ritchie** (*Snatch*, pictured) will be a remake of the 1975 Italian film *Swept Away*, with none other than his own wife, **Madonna**, to star; Ritchie will direct for Ska Films, with Madonna in the lead role as a socialite who falls in love with a Communist sailor while on a yachting holiday.

SOUTHERN DISCOMFORT Reese Witherspoon (pictured) is in negotiations to play the lead role in *Sweet Home Alabama* for Touchstone Pictures, a role also considered at one point by Angelina Jolie; **Andy Tennant** (*Anna and the King*) will direct the film, a romantic comedy about a Manhattan woman's return to her native Alabama after living in the city; **Neal Moritz** will produce for Original Films.

MAKING *RULES* Yet another **Bret Easton Ellis** adaptation is in the works at Lions Gate Films; *The Rules of Attraction* (the novel he wrote between *Less Than Zero* and *American Psycho*) goes into production next week; **Roger Avary** will direct the film, with **James Van Der Beek** (*Dawson's Creek*) to star as a student at a New England college who becomes involved in a conflicted sexual threesome.

MOBSTERS IN TRAINING Paul Walker (*The Fast and the Furious)* is in talks to star in Intermedia Pictures' *Wanna-Be;* Limp Bizkit's **Fred Durst** is also in negotiations to make his directorial debut with the film, which is based on a *New York* Magazine story by **Mike McAlary,** in which the author investigated the children of mob families and their tendencies to emulate—against their parents' wishes—the criminal lifestyle to which they were exposed.

SARA CARDACE

Photographs by Robin Platzer/Twin Images.

GARDNER *Continued from page 47*

fully challenged the procedure of a second one, which they'd lost—Bradley, who had befriended Reller a few years earlier, volunteered his services.

The deal he offered Perry and Reller was that if the bidding in a third auction went above what Hiawatha could afford, Bradley would buy the place and allow the flight attendant to remain on as a tenant at a reasonable rent.

But Reller and her supporters began to wonder if Bradley had other intentions. "I became suspicious when he tried to talk her out of bidding at all," the soft-spoken Perry says.

Bradley admits that his team did bid against Reller. On his instructions, a third party—a business associate of his—placed the winning bid of $350,000, beating out Hiawatha. After the auction, Bradley arranged to take over the title to the property from his associate.

Despite Bradley's promises that Reller would be able to stay on as a tenant, their relationship rapidly deteriorated after he became her landlord. He served her with an eviction notice days after the closing and is now renting the house to a "senior guy at First Boston; he's another Harvardian."

He's also currently suing Reller for $125,000 in damages, claiming she stripped the place on her way out. She counters that she merely removed her personal possessions, which included not only things like her twenties Magic Chef oven but also a medicine cabinet, doorknobs, and a pedestal sink. She says she knows nothing about the armoire that has Bradley so upset.

Reller says she returned to her house last September for the final time to clean up and collect her remaining possessions, only to discover that Bradley was already there with a cleanup crew. She called up Manuela Hoelterhoff, who reacted with characteristic combativeness.

"She says, 'I'm coming right over,' " Reller remembers. "She calls the police and she calls my lawyer and it was a fiasco—my lawyer, his lawyer, the state troopers. There were like ten people screaming and hollering and I'm crying."

Hoelterhoff didn't spare Bradley's feelings. "Her eyes were popping, she was so furious," the flight attendant continues. "She's screaming at him, 'You disgusting old man. Don't you have another shirt? We've seen you in that for five days in a row.' Because he fancies he's like a country squire, he's always threadbare."

Hoelterhoff's mood didn't brighten any when, attempting to depart, she discovered the path of her beloved royal-blue seventies Mercedes sedan blocked by vehicles belonging to Bradley and his workers.

"She got out of the car and yelled at him, telling him to get his goons out of the way," Marilyn Perry says. "We could hear it from some distance."

ON THE SAME DAY BRADLEY IS ENTERTAINING the young members of the Minnewaska Trail Club, Reller has come over to Hoelterhoff's house—a charming bungalow with meandering additions—to prepare a superb lunch for her and Perry that includes an enormous chicken salad and an excellent lemon tart. She now lives about a half-hour away, and the three women reminisce about the golden days when they were next-door neighbors. "She was our friend and chef and a fierce Scrabble player," Hoelterhoff says. "He's ruined our group. And for what? Greed and power."

Hoelterhoff is working on a book about Hitler the opera lover, and the way the works of Wagner fueled his desire to conquer the world. It requires little provocation to get her to list similarities between the *Führer* and the fellow on the hill charging her with harassment.

"You cannot conduct a reasonable conversation with this man; he is a monologuist," Hoelterhoff observes. "Hitler was also a very narcissistic personality, known for rambling monologues—from vivisection to vegetarianism to operatic divas to how he invented the Volkswagen."

After Reller clears the table and does the dishes, the group reconvenes in the living room to screen a videotape Bradley shot at the cottage and submitted to the court. It purports to document how Reller raped his property. Gloom settles over the women as they watch Bradley point out such things as holes in the walls, exposed wiring, and a pile of refuse he describes, ominously, as "old mattresses and also some decaying flesh."

"This is a man who's obsessed with winning," Perry says.

To Hoelterhoff, the ultimate blame for the legal limbo in which she finds herself may not even lie with Bradley but with the state of rural justice. "I'm being failed at this point by the system," she says. "They have no understanding out here what the First Amendment is. You're not dealing with sophisticated people. They're flustered by it.

"Clearly, what we need around here is more serious crime," she adds, her sense of humor returning. "Or we need Judge Judy to start a local show. It would be immensely helpful and possibly entertaining." ■

Edited by Logan Hill

Broadway

Previews and Openings

Urinetown
After its surprise success earlier this year, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, transfers to Broadway. Yes, now that Giuliani has cleaned up the streets, director John Rando and company are bringing the urine inside. In a corrupt city beset by a disaster of apocalyptic proportions, water (as in the movie *Ice Pirates*) is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. $75–$85. Mon.–Sat. at 8, Wed. at 2:15, Sat. at 2. In previews for a September 10 opening. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Now Playing

Aida
The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. More important, the gigantic sets and ridiculously fabulous costumes are designed by Bob Crowley. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Annie Get Your Gun
Crystal Bernard plays Annie Oakley, the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover (Tom Wopat) in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it has still been entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Blast!
The world's only halftime show with an intermission, this loud, brassy spectacle is performed by a 60-piece drum corps. $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 1/6/02. • Broadway Theatre, Broadway at 53rd St. (212-239-6200).

Cabaret
The perfect reprieve from the cutesy family fare of the new 42nd Street, this gritty revival of Broadway's most decadent musical won four Tonys in 1998 for its portrayal of the sepia-washed world of Berlin cabaret. Set in the former glory of Studio 54 and based on Christopher Isherwood's *Berlin Stories*, the production revives the classic songs of Fred Ebb and John Kander with a darker edge that was missing from the Liza Minnelli edition. That said, the revival gets a strange tweak as squeaky-clean Brooke Shields joins Matthew Greer and Matt McGrath (*Hedwig*). $25–$90. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. Brent Barrett, Jennifer Holiday, Anna Montanero, and Nana Visitor star. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

Contact
This sensational, Tony-slathered, and thankfully uncategorizable dance-theater work by John Weidman and Broadway's reigning choreographer, Susan Stroman, presents a triptych of pieces. The longest, a tale about a suicidal adman (Boyd Gaines), had the power to create an icon: the girl in yellow, played by the triumphant Deborah Yates. $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

The Dinner Party
Neil Simon's unabashedly contrived new comedy features three men, two of their ex-wives, and a mysterious man who has locked them all in a Paris dining room together. Jon Lovitz and Larry Miller star. $45–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. • Music Box Theater, 239 W. 45th St. (212-239-6200).

42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, Kate Levering, and Mary Testa. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

Fosse
A stylish musical tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago*. $65–$80. Mon., Tues., and Thurs.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Through 8/25. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

Ground Rules

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

The Full Monty
The rambunctious musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

If You Ever Leave Me, I'm Going With You!
Renee Taylor and Joe Bologna star in their new romantic comedy, which traces the 36 years of their relationship. $30–$65. Mon. and Wed.–Sat. at 8, Sat. at 2, Sun. at 3. • Cort Theatre, 138 W. 48th St. (212-239-6200).

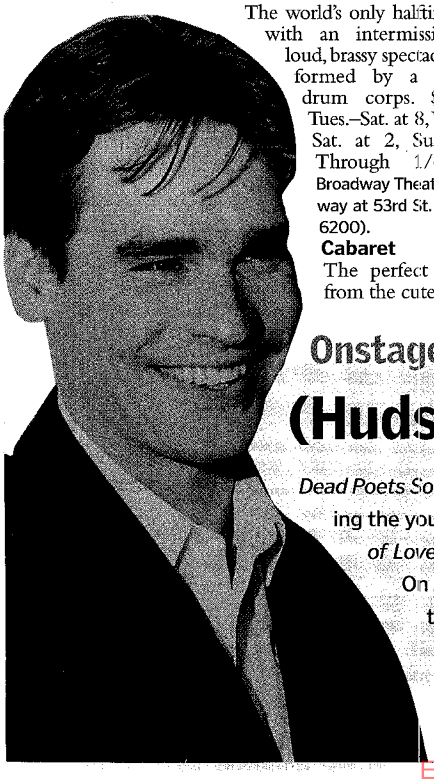
Kiss Me, Kate
With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this musical gem since its 1948 Broadway premiere. Now Burke Moses and Carolee Carmello interpret Cole Porter's feuding couple—two actors who play the *Shrew*'s Kate and Petruchio in a play-within-the-musical. $26–$86. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables
As one of the few Broadway megamusicals with a plot that's nearly as grand and sweeping as its staging, this musical version of Victor Hugo's 1,200-page novel was brought to the stage by producer Cameron Macintosh and directors Trevor Nunn and John Caird in 1987. An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," it still stands as the best of the big British commercial imports. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King
Based on the popular Disney movie, this sensational spectacle is so much better than Mouse-haters would like to admit. It's a sublimely inventive production that showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor. Anthropomorphic puppets, multiculti costumes and music, and delightful stagecraft illusions summon a bright, loud world that has thrilled both children and adults. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Major Barbara
The Roundabout presents a revival of the George Bernard Shaw classic, directed by Tony winner Daniel Sullivan and starring the always wonderful Cherry Jones. $40–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 9/9. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

The Music Man
Meredith Willson's 1957 musical about a con man who charms the sleepy town of River City, Iowa, gets a giddily inventive production at the hands of direc-



Onstage

(Hudson) River City News

Dead Poets Society vet **Robert Sean Leonard** has decided to stop playing the young poet A. E. Housman in Tom Stoppard's *The Invention of Love*. But that doesn't mean he'll forsake his academic title. On August 7, he steps into the role of "Professor" Harold Hill, the con artist-cum-sweetie, in director Susan Stroman's rambunctious take on that slyly cornball musical *The Music Man*. (See "Broadway.")

tor-choreographer Susan Stroman (*Contact*, *The Producers*). Beginning May 8, Eric McCormack, the star of television's *Will & Grace*, will play Professor Harold Hill opposite the talented Rebecca Luker. $40–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

One Flew Over the Cuckoo's Nest

Terry Kinney takes his well-reviewed Steppenwolf Theater production of Ken Kesey's countercultural classic to Broadway. Though the drama's references to the Combine and relatively unbridled chauvinism are a tad dated, Gary Sinise sweats and howls his way through an aggressive performance as the wild man who is committed to an asylum and broken down by a ball-breaking nurse. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. • Royale Theatre, 242 W. 45th St. (212-239-6200).

The Phantom of the Opera

Unlike *Cats*, Andrew Lloyd Webber's other blockbuster refuses to give up the ghost. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

The Producers

Nathan Lane and Matthew Broderick produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant new musical and surefire hit, based on the Oscar-winning 1968 film. Directed and choreographed with aplomb by Susan Stroman, this Tony favorite is the undisputed hit of the season. $30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

Proof

Recently crowned with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing matched by Mary-Louise Parker's virtuoso performance. As Catherine, Parker plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town to bury her father, a graduate student finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Daniel Sullivan's direction is impeccable. $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent

The late Jonathan Larson's Pulitzer-winning reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types ensconced in the East Village. $35–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Riverdance

The high-kicking Irish return. $25–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 8/26. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Rocky Horror Show

Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's naughty pad for this stage version of the cult film about a Transylvanian transsexual and a kooky all-American couple. Featuring *Rent* star Daphne Rubin-Vega, Tom Hewitt, comics Dick Cavett and Lea De Laria, and Alice Ripley of *Side Show* (very appropriate). $30–$85. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. • Circle in the Square, 1633 Broadway (212-239-6200).

Stones in His Pockets

In Marie Jones's comedy about a small Irish village's encounter with a Hollywood crew, Seán Campion and Conleth Hill play fifteen different characters, from starlets to local extras. $30–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. • The Golden Theatre, 252 W. 45th St. (212-239-6200).

The Tale of the Allergist's Wife

In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Linda Lavin play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globetrotting debutante (played by Michele Lee, who still glitters, appropriately, with the glamour of *Knots Landing*). $30–$70. Tues.–Sat. at 8, Wed. and Sat. at 2. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

A Thousand Clowns

Tom Selleck (*Magnum P.I.*) makes his Broadway debut as the idealist Murray Burns in Herb Gardner's romantic comedy, directed by John Rando. $40–$77.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Longacre Theatre, 220 W. 48th St. (212-239-6200).

Fringe Elements

This week, the august New York International Fringe Festival kicks off its fifth year with 198 productions and a stupefying lack of clowns. No one seems to know where the Bozos have gone, but no matter what tiny car they've crammed themselves into, it's unlikely to be as packed as some of New York's black-box theaters over the next seventeen days. Visit www.fringenyc.org or call 212-420-8877 for complete schedules and information. Ticket prices range from zilch to $12. Below, a few highlights. L.H.

THE PLAY	THE THING
Often I Find That I Am Naked	This Aussie entry rides a wave of positive reviews into Fringe. But who knows why the protagonist is named Jezebel . . .
21 Dog Years: Doing Time @ amazon.com	A well-reviewed must-see. Dot-com vet Mike Daisey (pictured, top right), who recently found out his nondisclosure agreement had expired, dishes on books, Bezos, and the bust.
Hustle	In this aptly titled drama, two hustlers clash in a Chi-Town park.
The Adding Machine	Mobius presents Mr. Zero in Elmer Rice's expressionistic 1923 drama.
Break the Floor	Just like *Blast!*—just not 80 bucks a ticket.
Asian Sings the Blues/ Asians Misbehavin'	Two satires follow the success of 2000's *Kate's Chink-O-Rama*. The first stars Fiely A. Mattias (pictured, top left); the second features the spoken-word comedy team Yellow Rage.
Welcome Home Rock Rogers	An all-star astronaut reunites with his test-tube family.
Sic.	A dark comedy from South Africa about an odd cancer survivor.
Debbie Does Dallas	The first adaptation of this that hasn't added a brass pole.
Leaf in the Mailbox	This Montreal Fringe hit confronts the subjects of masturbation and grandmothers, not necessarily at the same time.

Off Broadway

Now Playing

Bat Boy: The Musical

Boldfaced headlines in the *Weekly World News* declaring the capture of a live bat-child led to the creation of this high-flying musical tale about one kid who really was doing his own thing. $20–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun at 7:30. • Union Square Theatre, 100 E. 17th St. (212-307-4100).

Blue

Phylicia Rashad stars in new work by Charles Randolph-Wright, presented by the Roundabout, with music by the extremely talented Nona Hendryx. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Through 9/16. • Gramercy Theatre, 127 E. 23rd St. (212-307-4100).

Blue Man Group: Tubes

Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Photographs: left, Roberto Gonzales; right, John Tynes.

Chaucer in Rome
This new drama by John Guare (*Six Degrees of Separation, The House of Blue Leaves*) tells the story of three Americans living in Rome during the last year of the millennium. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

De La Guarda
A show that's part carnival, part rock concert, and almost entirely airborne. $37.50–$45. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Dog Problem
The accomplished director Scott Ellis (*The Waverly Gallery, 1776, Steel Pier*) directs a dark new comedy by David Rabe (*Hurlyburly*). Set mostly on the corner of Bowery and Grand, the play tracks two friends who become embroiled with the mob. $35–$40. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Atlantic Theater, 336 W. 20th St. (212-239-6200).

The Donkey Show
A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Down South
Doug Field's new comedy lampoons sixties suburbia. $35. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 7. Through 9/9. • Rattlestick Theatre, 224 Waverly Pl. (212-239-6200).

Eat the Runt
After a successful run downtown last year, Avery Crozier's comedy about arts funding returns with a nifty casting experiment in which any actor may play any role, on any given night. $50. Mon., Wed.–Sun. at 8, Wed. and Sat. at 2. • American Place Theater, 111 W. 46th St. (212-239-6200).

The Fantasticks
The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Forbidden Broadway 2001: A Spoof Odyssey/ Mr. President
Gerard Alessandrini's newest update of his long-running musical spoof. / An irreverent adaptation of Irving Berlin's 1962 musical, with Alessandrini's new music and lyrics. $49.50–$55. *Forbidden Broadway* runs Mon., Wed., Fri., and Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. *Mr. President* runs Tues. and Thurs. at 8:15, Fri. at 10:15, Sat. at 5 and 10:15, and Wed. at 2:30. Food and drink available, optional. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Four
Worth Street Theater Company presents a suburban Connecticut drama by 25-year-old playwright Christopher Shinn. The play scored rave reviews during a recent run at London's Royal Court Theatre. $15–$35. Mon., Thurs.–Sat. at 8, Sun. at 5. • Tribeca Playhouse, 111 Reade St. (212-206-1515).

Hello Muddah, Hello Fadduh!
A revival of the Allan Sherman Musical, directed by Rob Krausz. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. Opened: 8/1/96. • Westside Theatre, 407 W. 43rd St. (212-239-6200)

I Sing!
A new musical comedy about five young New Yorkers with music by Eli Bolin, lyrics by Sam Forman, and book by Bolin, Forman, and director Benjamin Saika. $40. Sun.–Fri. at 8, Sat. at 7 and 10, Sun. at 5. • Maverick Theater, 307 W. 26th St. (212-239-6200).

La Lupe: My Life, My Destiny
Carmen Rivera's new play about the iconic salsa singer La Lupe tracks the singer's rise and fall. Luis Caballero directs. $20–$25. Performances in English on Wed and Thurs. at 8. Performances in Spanish on Fri. at 8, Sat. at 2 and 8, and Sun. at 2 and 6:30. • Puerto Rican Traveling Theatre, 304 W. 47th St. (212-354-1293).

A Life
The Irish Repertory presents Fritz Weaver and Pauline Flanagan in Hugh Leonard's 1981 drama about the civil servant Desmond Drumm (Weaver), who learns that he has only six months to live. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Lobby Hero
After a successful run at Playwrights Horizons, the latest drama by Kenneth Lonergan, the screenwriter of *You Can Count on Me* and Pulitzer-nominated playwright of *The Waverly Gallery,* transfers to a larger theater. His latest drama, directed by Mark Brokaw, is a confounding morality tale of small conflicts and small people caught in inextricably tricky situations, set in the lobby of an inauspicious apartment building. $45–$50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 9/2. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Love, Janis
A new bio-musical based on the book *Love, Janis* by Joplin's sister Laura. $35–$75. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. Through 12/31. • Village Theater, 158 Bleecker St. (212-307-4100).

Much Ado About Nothing
Aquila Theater Company returns with its latest adventurous adaptation, which casts the comic characters of Shakespeare's comedy in squeaky black pleather and svelte cat suits designed by SoHo's Beau Brummel. $30. Wed.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. Through 9/16. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Murdered by the Mob
Interactive off-line entertainment. $55. Fri. at 7:30, Sat. at 7. • Arno Ristorante, 141 W. 38th St. (800-687-3374).

Naked Boys Singing
Just like a musical revue, but without pants. $35–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, and Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Our Sinatra
Kurt Stamm directs this tribute to Ol' Blue Eyes. $50–$100. Mon.–Wed., Fri., and Sun. at 8, Wed. at 2:30, Sun. at 3. • Reprise Room at Dillon's, 245 W. 54th St. (212-239-6200).

Perfect Crime
The long-running thriller. $35. Mon. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. Opened: 4/5/87. • Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).

The Pirates of Penzance
Director Michael Scheman revives his successful adaptation of the Gilbert and Sullivan musical, onboard a ship docked outside the South Street Seaport Museum. $50. Tues.–Fri. at 8, Wed. at 3, Sat. at 6 and 9, Sun. at 6. • Pier 17, South Street Seaport (212-239-6200).

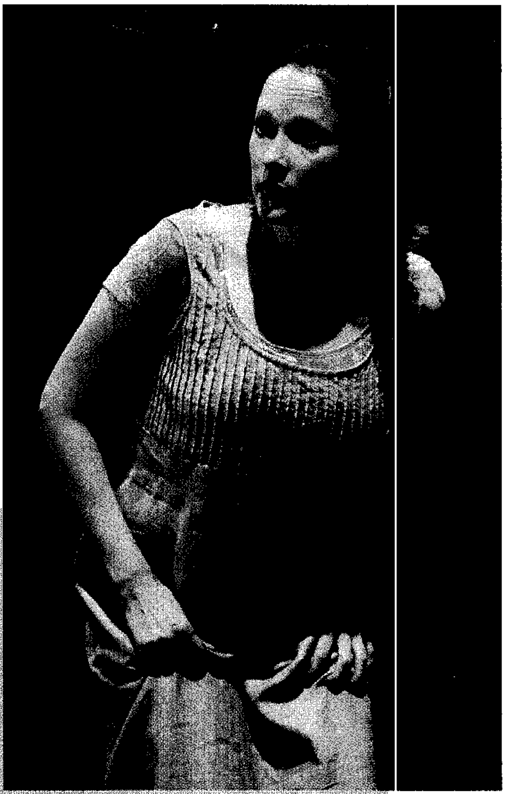
The Play About the Baby
Tony winner Marian Seldes (*A Delicate Balance*) and Brian Murray star in Edward Albee's first new play since *Three Tall Women,* a mysterious drama about a couple of young new parents whose lives are invaded by an older, less innocent pair. $25–$60. Mon.–Sat. at 8, Wed. and Sun. at 3. Through 9/1. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

Saint Lucy's Eyes
The inimitable Ruby Dee returns after a well-received run in Bridgette A. Wimberly's new play about a woman who offers backroom abortions in 1968 Memphis. $55. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. Through 9/2. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

The Seagull
The second-hardest ticket to get this summer is free. A gaggle of celluloid celebrities will grace the Central Park stage through 8/19, as Mike Nichols directs a "new version" of Chekhov's *The Seagull,* written by Tom Stoppard. The cast includes Marcia Gay Harden, Philip Seymour Hoffman, Kevin Kline, Debra Monk, Natalie Portman, Meryl Streep, and Christopher Walken, to name a few. Free. Tues.–Sun. at 8. • Delacorte Theater, Central Park (212-539-8750).

Shut Up and Love Me
Performance artist Karen Finely transfers her latest show to a legit Off Broadway run. $20–$35. Wed.–Sat. at 8. Through 8/25. • Westbeth Theatre Center, 151 Bank St. (212-741-0391).

Six Goumbas and a Wannabe
This mob comedy by Vincent Gogliormella follows six Brooklyn buddies. $49.50. Tues.–Sat. at 8, Sat. at 3,



Onstage

Double *Tree*

Last year, Pamela Gien's semi-autobiographical solo show **The Syringa Tree** was a stunning success. A virtual unknown, the South African native Gien played all 28 characters of her drama with both passion and nuance. As a result, her work, a surprising, unpredictable, and utterly believable tale of family love and loss amid the violence of apartheid, won all sorts of Off Broadway awards and a devoted audience. Now—a book and movie deal later—Gien is heading off to tour England and South Africa, but the show will continue. Atlantic Theater Company vet Kate Blumberg (pictured) has just moved in to fill her considerable shoes. (See "Off Broadway.")

Photograph by Carol Rosegg.

Bat Masters

Downtown is packed with theater this week—and not just with the measly 198 Fringe Festival productions. HERE's American Living Room Festival and the Ontological's Blueprints Series are both kicking, and now the **Bat Theatre Company** presents yet another alternative to the alternative. Through September 10, Bat Theatre will stage five productions, in repertory, including revivals of Alice Tuan's *Ajax (por nobody)* and downtown fave Mac Wellman's *Cleveland* and *Sincerity Forever*. The ambitious little company, directed by Jim Simpson, will also stage new productions of two nineteenth-century dramas: Lillian Mortimer's *No Mother to Guide Her* and Walter Woods's *Billy the Kid* (starring Simone White, pictured). (See "Off-Off Broadway.")

Sun. at 3 and 7. • Players Theatre, 115 MacDougal St. (212-239-6200).

Slanguage
New York Theatre Workshop presents a genre-bending work by the multi-talented five-performer troupe Universes that fuses poetry, hip-hop, flamenco, politics, and more. $35. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 5. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

Stomp
As the title implies, a loud, aggressive, and energetic show. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

The Syringa Tree
Pamela Gien plays 28 characters in a superb solo show about a young girl who tries to come to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affective tale of family love and loss amid the often reckless violence of apartheid. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Tick . . . Tick . . . Boom!
This semi-autobiographical musical by the late Jonathan Larson (*Rent*) tracks the life of a struggling composer who is about to turn 30. Pulitzer winner David Auburn (*Proof*) provides script consultation; Scott Schwartz (*Bat Boy*) directs. $20–$50. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. • Jane Street Theatre, 113 Jane St. (212-239-6200).

Tony 'n' Tina's Wedding
A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $75–$80. Thurs.–Sun. at 7, Sun. at 2. Opened: 2/6/88. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Topdog/Underdog
In one of the most exciting openings of the summer, the heralded playwright Suzan-Lori Parks returns to the Public Theater with a dark tale about two brothers, played by the terrific actors Don Cheadle (*Traffic, Bulworth*) and Jeffrey Wright (*Julius Caesar, Angels in America, Basquiat*). $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • The Public Theater's Anspacher Theater, 425 Lafayette St. (212-239-6200).

The Vagina Monologues
Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc., returns for a second coming. What was once Ensler's one-woman show is now performed by trios of actresses. Through 9/16: Ali Larte, Sandra Oh, and Loretta Switt. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Off-Off Broadway

The American Living Room Festival
HERE presents its twelfth annual summer festival. Along with art, music, video, and puppets, the festival is committed to supporting emerging directors and will highlight several. Fourteen directing cabarets, curated by Kristin Marting, will feature the creativity of more than 40 directors—and continue to challenge Fringe's downtown summer hegemony. $12. Call for schedule. Through 9/2. • HERE, 145 Sixth Ave. (212-647-0202).

Blueprint Series
The Ontological presents its ninth annual series celebrating the works of emerging directors. This year, artistic director Richard Foreman and curators Owen Hughes and Brian PJ Cronin have selected four 35-minute works to run in repertory. Chris Ajemain directs his claustrophobic drama *Negative Space*; Michael Comlish stages materials from Richard Foreman's notebooks in *Nothing*; Kelly Cooper directs a work based on the writings of Gertrude Stein titled *Mexico: A Play*; and Alice Reagon directs *Pickford*, a tribute to silent-film star Mary Pickford. $10. 8/8–8/19. • Ontological Theater, 131 E. 10th St. (212-533-4650).

Hospital
Axis Company presents the latest round of its annual four-part series, tracking the mystery of a man in a coma. $10. Thurs. and Fri. at 8. Through 8/31. • Axis Theatre, 1 Sheridan Sq. (212-807-9300).

Monday Night Magic
Internationally known magicians munch on glass, puncture flailing assistants with swords, steal your watch, yank rabbits from hats, etc., all in an intimate setting. The evening promises at least six magicians a night—all with their own special specialties. $25–$27.50. Mon. at 8. • Sullivan Street Playhouse, 181 Sullivan St. (212-615-6432).

Mono
An inventive, improvisatory play set in a barlike environment, with a sock puppet. $12. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

The Moon in Vain
Rae C. Right and Lee Gundersheimer's new drama picks up where *The Seagull* ends. $10–$20. Tues.–Thurs. at 8. Through 8/30. • Dixon Place at Vineyard 26, 309 E. 26th St. (212-532-1546).

New York International Fringe Festival
The eclectic festival celebrates its fifth year with 198 productions and an extra five days of performances. Highlights may or may not include a Swiss one-man adaptation of *Jim Carroll's The Basketball Diaries*, Free Language's production of Gertrude Stein's experimental drama *Photograph*, Mario Fratti's new play *The Colonel's Wife*, a new adaptation of the Reinaldo Arenas novel *Blanquisimas Mofetas*, a revival of Brad Fraser's *Poor Superman*, a new adaptation of the pulp detective fable *Preview of a Murder*, the rather self-explanatory *Elephant Man: The Musical*, and a production by *Barnum* star R J Lewis titled *Vaudeville's Not Dead, I'm Killing It Every Night!* Free–$12. Fringe Lunatic passes allow badge-bearers to attend an unlimited number of productions for just $350. 8/10–8/26. • Call 212-420-8877 or go to www.fringenyc.org for schedule.

No Mother to Guide Her/Billy the Kid/Sincerity Forever/Cleveland/Ajax
Tons of theater at the Flea Theater, presented by the Bat Theatre Company. New productions of *Billy the Kid* and *No Mother to Guide Her* open, along with revivals of Alice Tuan's *Ajax* and two Mac Welmann works (*Sincerity Forever* and *Cleveland*). $15–$20. Call for schedule. Through 9/10. • Flea, 41 White St. (212-226-2407).

Nude Boys Prancing About
Vortex Theater revives its serious 1998 exploration of the meaning of gay theater, by tracking the career of a playwright who is accused of filling his works with senseless nudity. $19. Mon., Wed.–Sat. at 8, Sun. at 5. 8/10–9/2. • Sanford Meisner Theater, 164 Eleventh Ave. (212-206-1764).

The Patients Are Running the Asylum
Theater for the New City's twenty-fifth annual street-theater production presents a mean mayor, a dopey president, and a merry band of revolutionaries. The production is staged on streets and in parks and playgrounds throughout the city. Sat. and Sun. at 2. Through 9/16. • Call 212-254-1109 for schedule and locations.

Pulse Ensemble's Outdoor Summer Shakespeare
The Bard's best, performed in Pulse's courtyard. 8/24–9/16: *The Tempest*. $18. Wed.–Sat. at 8, Sun. at 7. • Pulse Ensemble Theatre's Courtyard, 432 W. 42nd. St. (212-695-1596).

Sex and Other Collisions
Nela Wagman directs Trista Baldwin's new comedy about desperate couples who get entangled with a Russian mail-order bride, a crime, and a bomb. $10–$15. Mon. and Wed. at 7, Thurs.–Sat. at 8. • Currican Theater, 154 W. 29th St. (212-414-8181).

Shakespeare in the Park(ing) Lot
The seventh annual Lower East Side festival continues to burn up the blacktop. Now featuring *The Tempest*, through 8/25. Free. • Located across the street from 85 Ludlow St. (212-358-5096).

The Twilight Series
As part of HERE's American Living Room Festival, the emerging company Proto-type (*Bunny's Last Night in Limbo*) presents Laura Klein's odd story about two sisters and their lovers. Peter S. Petralia directs. $12–$15. Through 8/19: Thurs.–Sun. at 7. • HERE, 145 Sixth Ave. (212-647-0202).

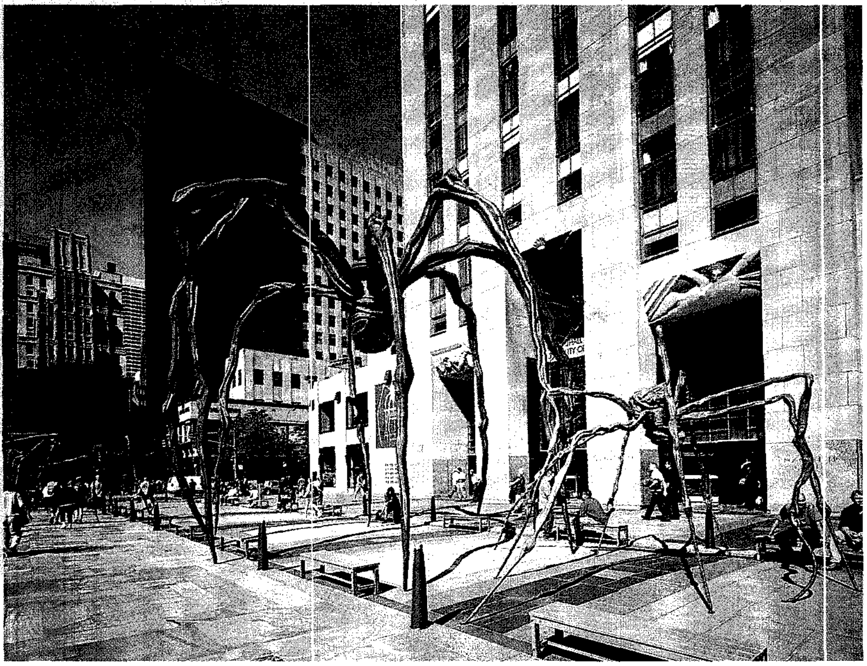
Photograph by David Prittie.

Edited by Edith Newhall

On View

Web Designers

Hide your curds and whey and get off your tuffet fast! The polar opposite of Jeff Koons's *Puppy*, Louise Bourgeois's looming cast-bronze spiders are so scary they should have been installed around Halloween. But they're here now, in the dead of summer, straddling the pedestrian walkway at Rockefeller Center. The 30-foot-tall one is *Maman* (below, center), a symbol of the artist's beloved mother; she's flanked by two "smaller" sculptures, each named *Spider*. At the foot of 30 Rockefeller Plaza, off Fifth Avenue between 49th and 50th Streets; through September 4.



Photograph by Eileen Travell, courtesy of the Public Art Fund.

Galleries

Solos

Madison Avenue and Vicinity

John Funt/Alan McCord
Paintings of landscapes around Norwich, Connecticut, by the former, and of views of Lakeville, Connecticut, by the latter; through 8/31. • Graham, 1014 Madison Ave. (212-535-5767).

Jane Peterson
Paintings of landscapes in Venice, Brittany, Martha's Vineyard, and Gloucester by the American post-Impressionist (1876–1965); through 9/21. • Hirschl & Adler, 21 E. 70th St. (212-535-8810).

Don Van Vliet
Abstract paintings from the eighties by this artist who is better known as the avant-garde musician and poet Captain Beefheart; through 9/8. • Werner, 4 E. 77th St. (212-988-1623).

57th Street Area

James Barsness
"Any History Will Do," five new large-scale paintings focused on society's flaws; through 8/17. • Adams, 41 W. 57th St. (212-644-5665).

Abraham Bogdonove
Paintings of Monhegan Island, Maine, by this Russian-born artist (1886–1946) who lived in New York and spent his summers on Monhegan; through 9/8. • Spanierman, 45 E. 58th St. (212-832-0208).

Gunther Forg
Works on paper that reflect the German artist's fascination with abstraction, geometric order, and transparency; through 8/24. • Deutsche Bank, 31 W. 52nd St. (212-469-3207).

Tom Wesselman
Three-dimensional macquette studies for large-scale paintings; through 9/7. • Danese, 41 E. 57th St. (212-223-2227).

SoHo and TriBeCa

Louise Bourgeois/Yayoi Kusama
Works on paper, paintings, and sculptures executed between 1942 and 2000 by both artists; through 9/15. • Blum, 99 Wooster St. (212-343-0441).

Fabrice Gygi
Installations using canvas tarps, fitted pipes, mattresses, and other materials that bring to mind street displays of illegal goods; through 8/18. • Swiss Institute, 495 Broadway (212-925-2035).

Chelsea

John Bock
New work; through 8/31. • Kern, 532 W. 20th St. (965-1706).

Craig Kauffman
New wall reliefs by the Los Angeles-based artist; through 8/31. • Gering, 534 W. 22nd St. (646-336-7185).

Group Shows

Madison Avenue and Vicinity

Graham
"Alterations," works that reference textiles and the techniques involved in their creation, by Amer, Bailey, Besemer, LeDray, Marten, Obrosey, Reichek, Stoll, others; through 8/30. • Graham, 1014 Madison Ave. (212-535-5767).

Knoedler
"Models of Observation: Flowers Fishes Birds Butterflies," works focusing on seasonal summer themes in a variety of media by Avery, Graves, Sultan; through 9/29. • 19 E. 70th St. (212-794-0550).

Zwirner & Wirth
"Minimal," minimalist works from the sixties and seventies by Andre, Darboven, Flavin, Judd, McCracken, Morris, Weiner, others; through 8/30. • 32 E. 69th St. (212-517-8677).

57th Street Area

Lelong
"Minimalism: Past and Presence," works by Judd, Mendieta, Meireles, Ryman, others; through 8/17. • 20 W. 57th St. (212-315-0470).

Pace
"Bugs," works by Bourgeois, Rauschenberg, Ruscha, Smith, Wegman, others; through 9/7. • 32 E. 57th St. (212-421-3237).

St. Etienne
Recent acquisitions of works by Arntz, Beckmann, Coe, Kollwitz, Moses, Schiele, Traylor, others; through 9/7. • 24 W. 57th St. (212-245-6734).

SoHo and TriBeCa

Beitzel
A group exhibition featuring works by Carnwath, Heeks, Hovnavian, McCarthy, Wixted, others; through 8/30. • 102 Prince St. (212-219-2863).

Brownstone
Video and photographic works by Kacero, O'Neill, Roytburd, Siden, Frank, others; through 9/8. • 39 Wooster St. (212-334-3455).

Hoffman
"The Body Project," works that use the body as a primary focus, by Africano, Bierk, Depman, Ferrer, Frey, Gonzalez, Khalil, Phakadze, Raffael, Wolski; through 9/5. • 429 W. Broadway (212-966-6676).

Chelsea

Art Resources Transfer
Works by Blackwell, Church, Kondo, McConnell, Petrunak; through 8/25. • 210 Eleventh Ave. (212-691-5956).

Marks
"We Set Off in High Spirits," works by Dumas, Freud, Greene, Hockney, Ramos, Streuli, others; through 8/17. • 522 W. 22nd St. (212-243-0200).

Ricco/Maresca
"The Pretty Show," works by Philips, Currin, Hinds-Binaut, La Chapelle, others; through 9/1. • 529 W. 20th St. (212-627-4819).

Ground Rules

In Summer, galleries are generally open Monday through Friday, from between 10 and 11 to between 5 and 6.

Saul
"Panic," photographs, videos, and drawings that depict bursts of emotional intensity, by Applebroog, Crumb, Easterson, Frailey, Nicosia, Wojnarowicz, others; through 8/24. • 535 W. 22nd St. (212-627-2410).

Snyder
"Four Abstract Classicists," hard-edge abstract paintings from the fifties and sixties by Benjamin, Feitelson, Hammersley, McLaughlin; through 8/25. • 601 W. 29th St. (212-871-1077).

Tonkonow
"Ellipsis," works suggesting absence by Calle, Cesarco, Sato, Semmes, others; through 8/24. • 535 W. 22nd St. (212-255-8450).

Photography

Meredith Allen
Recent images of the artist's hand holding up melting ice-cream-pop representations of cartoon characters against idyllic Long Island vistas; through 8/31. • Gracie Mansion, 504 W. 22nd St. (212-505-9577).

Benrubi
Works by McMillan, Oelbaum, Valdes-Paz, Barron, Rifkin; through 8/24. • 52 E. 76th St. (212-517-3766).

James Bidgood
Staged works shot in the photographer's midtown Manhattan tenement building between 1963 and 1970, and stills from his film *Pink Narcissus*; through 8/31. • Morris, 465 W. 23rd St. (212-727-2752).

Borden
"Color," works by Barney, Cray, Cumming, Divola, Dow, Everton, Opton, Otten, Pfahl, Skoglund, Winokur; through 8/30. • 560 Broadway (212-431-0166).

Esther Bubley
A survey of the career of this American photojournalist (1921–1998) whose photo-essays appeared in *Life*, *Ladies' Home Journal*, and other publications; through 9/7. • Paine Webber, 1285 Sixth Ave. (212-713-2885).

ICP
"Migrations, Humanity in Transition: Photographs by Sebastião Salgado." Approximately 300 photographs documenting the global phenomenon of mass migration; through 9/9. • 1133 Sixth Ave. (212-860-1777), Tues., Wed., Thurs. 10–5, Fri. 10–8 (5-8 voluntary contribution), Sat. and Sun. 10–6; $8, $6 students and seniors.

Herbert List
A retrospective of work by the German photographer (1903–1975), organized by the City Museum of Munich; through 8/24. • Miller, 524 W. 26th St. (212-366-4774).

Pace/MacGill
"No Big Pictures," small-format works by Evans, Samaras, Wegman, Close, Smith, others; through 8/31. • 32 E. 57th St. (212-759-7999).

Sebastiao Salgado
Photographs of migrants, refugees, and displaced persons taken over the past seven years in 40 countries around the world; through 8/24. • Richardson, 535 W. 22nd St. (646-230-9610).

Aaron Siskind
Images dating from 1935 to 1951 that suggest the artist's early involvement with the Abstract Expressionist movement; through 8/31. • Silverstein, 504 W. 22nd St. (212-627-3930).

Ruth Thorne-Thomsen
"Agua Tierra," new black-and-white seascapes; through 8/24. • Miller, 20 W. 57th St. (212-397-3930).

Throckmorton
Photographs from the late nineteenth and early twentieth centuries of ancient Mayan sites by Maler, Charnay, Maudslay; through 9/19. • 153 E. 61st St. (212-223-1059).

Museums

American Craft Museum
"Light Screens: The Leaded Glass of Frank Lloyd Wright." Fifty patterned windows designed by the architect for private residences and major buildings, on loan from the Frank Lloyd Wright Foundation and private collections; through 9/2. • "Origamic Architecture." Origami works by the Japanese architect Masahiro Chatani, his colleagues Keiko Nakazawa and Takkaaki Kihara, and other artists from around the world who employ the ancient Japanese art of paper folding; through 9/2. • "Radiant Geometries: Fifteen International Jewelers." Works by fifteen jewelry artists from the United States and Europe; through 9/2. • 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10–6, Thurs. 10–8 (pay what you wish 6–8); $7.50, $4 students and seniors.

American Museum of Natural History
"Ancient Microworlds." Photographs by Giraud Foster and Norman Barker that reveal the internal structures of Jurassic dinosaur bones, Permain tree ferns, Devonian nautilus, and more; through 9/9. • "The Genomic Revolution." An exhibition examining developments in this key field of molecular biology through hands-on models, interactive stations, videos, films, and polling stations; through 1/1. • Central Park West at 79th St. (212-769-5100); Sun.-Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Bard Graduate Center for Studies in the Decorative Arts
"Print, Power, and Persuasion Graphic Design in Germany, 1890–1945"; through 8/26. • 18 W. 86th St. (212-501-3000), Tues.-Sun. 11–5 (Thurs. to 8); $2, $1 students and seniors.

Bronx Museum of the Arts
"Game Show: Installations and Sculptures by Willie Cole"; through 9/9. • "Aztlán Today: The Chicano Postnation"; through 9/9. • "Artist in the Marketplace: Twenty-First Annual Exhibition"; through 10/14. • "(un)Shop: An Installation by Lisa Levy"; through 10/14. • 1040 Grand Concourse, Bronx (718-681-6000), Wed. 12–9, Thurs.-Sun. 12–6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art
"My Reality: Contemporary Art and the Culture of Japanese Animation." Works whose visual characteristics and themes resemble those found in Japanese animation (*anime*) and comic books (*manga*); through 10/7. • "Digital: Revolutions in Printmaking." Prints created using digital technology, by John Baldessari, Chuck Close, Nam June Paik, Robert Rauschenberg, Kiki Smith, and others; through 9/2. • "Leon Golub: Paintings 1950–2000." A retrospective of the artist's figurative paintings exploring race, violence, war, and human suffering; through 8/19. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Sat. of every month), Sun. 11–6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
"Rooms With a View: Landscape and Wallpaper." Selections of wallcoverings from the museum's collection that reveal changing attitudes toward nature; through 10/14. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $8, $3 students and seniors.

Frick Collection
"Master Drawings From the Smith College Museum of Art." The only American venue for a traveling exhibition of works on paper by Matthias Grünewald, Adolph von Menzel, Piet Mondrian, Paul Klee, and others; through 8/12. • "Mantegna's *Descent Into Limbo*, From the Barbara Piasecka Johnson Collection." A smaller version of Mantegna's original masterpiece that was probably painted by the artist for Ferdinand Carlo, the last duke of Mantua, around 1470–75;

Photography

Native American Originals

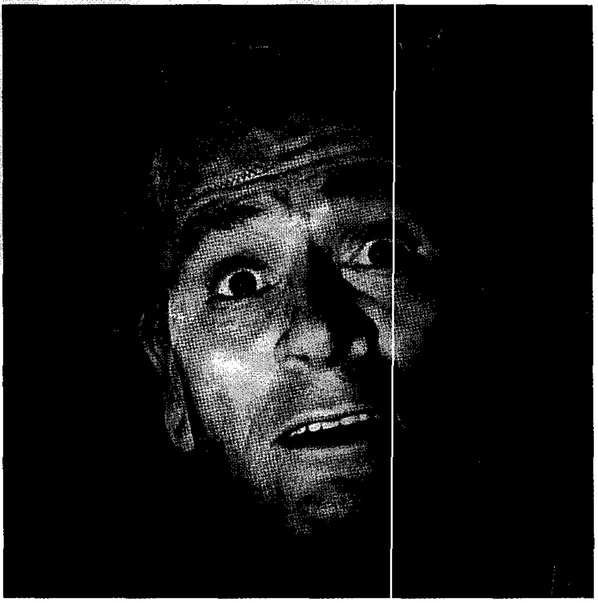
The history of photography of Native Americans is a fascinating tale, mainly because its infancy was fraught with misadventures. More than once, an expedition to a remote locale lost its photographs on a perilous return home. Now the success stories can be seen in **Spirit Capture: Native Americans and the Photographic Image**, the first-ever survey of the National Museum of the American Indian's photography archive. Among the 200 prints on view—selected from nearly 125,000, shot since the 1840s—is the earliest surviving photograph of a Native American (the Reverend Peter Jones, the son of a Welshman and a Mississauga woman from Ontario), safely taken in Britain by David Octavius Hill and Robert Adamson, and images by the American photographers Edward S. Curtis, Roland W. Reed (pictured, *Chief White Quiver [Blackfeet] Addressing His Council*, circa 1912), and Frank A. Rinehart, probably responsible for a portrait of Geronimo. At the Smithsonian National Museum of the American Indian, George Gustav Heye Center, 1 Bowling Green; through July 21, 2002.

Photograph by Roland W. Reed/Nmai Collection.

Talent

Pass the Paxil

Feeling short of breath . . . sweaty . . . on the verge of an anxiety attack? Instead of popping a tranquilizer, try a natural remedy like **Panic**, a survey of photographs, paintings, drawings, and videos that show others about to lose it. The show's numerous contributors include established artists Ida Applebroog, R. Crumb, Stephen Frailey (pictured, *Untitled,* 1988), and Nic Nicosia, and emerging artists Patty Chang and Sam Easterson. Don't be scared; visit Julie Saul Gallery, 535 West 22nd Street, through August 17.



Photograph courtesy of Julie Saul Gallery.

through 8/1. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; $10, $5 students and seniors; children under 10 not admitted.

Solomon R. Guggenheim Museum
"Frank Gehry, Architect." A retrospective of the American architect's work as seen through drawings, plans, models, furniture designs, photographs, video footage, and the installation itself; through 8/26. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Guggenheim Museum SoHo
"Sugimoto: Portraits." New photographs by the renowned Japanese artist, Hiroshi Sugimoto; through 11/10. • 575 Broadway, at Prince St. (212-423-3500), Thu.-Mon. 11-6; $5, $3 students and seniors, free under 12.

Jewish Museum
"Marc Chagall: Early Works From Russian Collections." Paintings, drawings, and theater murals created by Chagall in Russia between 1908 and 1920, and paintings by Yehuda Pen, Chagall's first teacher; through 10/14. • "Voice, Image, Gesture: Selections From the Jewish Museum's Collection, 1945–2000." More than 60 works from the museum's collection, by Diane Arbus, Tina Barney, Adolph Gottlieb, Hannah Wilke, Andy Warhol, and others; through 8/5. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Wed., Thurs. 11-5:45; Tues. 11-8 (Tues. after 5, $2 for Chagall exhibition, pay what you wish for other exhibitions), Sun. 10-5:45; $8 ($10 for Chagall exhibition), $5.50 students and seniors.

Metropolitan Museum of Art
"Dress Rehearsal: Origins of The Costume Institute." A selection from the former Museum of Costume Art including early folk costumes, historic fashions, and 20th-century haute couture; 8/1–10/28. • "Beyond the Easel: Decorative Painting by Bonnard, Vuillard, Denis, and Roussel, 1890–1930." Paintings by the group of artists known as the *Nabis,* who played a crucial role in the promotion of "*décorations,*" large-scale compositions conceived singly and in groups for specific interiors; through 9/9. • "A Century of Design, Part IV: 1975–2000." Objects by Tadao Ando, Sir Norman Foster, Frank Gehry, Ettore Sottsass, Robert Venturi, and others; through 1/6/02. • "Terry Winters: Printed Works." More than 80 prints from the museum's collection; through 9/30. • "Dancing on the Roof: Photography at the Bauhaus (1923–1929)." Rare photographs from New York-area collections that were created by Bauhaus students and teachers between 1923 and 1929; through 8/26. • "Joel Shapiro on the Roof." Five large cast-bronze and painted cast-aluminum sculptures by the American artist; through 11/30. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:30, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library
"Master Drawings From the Cleveland Institute of Art." Works spanning the fifteenth through the twentieth centuries, by Degas, Goya, Michelangelo, Picasso, Raphael, Rembrandt, others; through 8/19. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. 12-6; $8, $6 students and seniors.

El Museo del Barrio
"Voices From Our Communities: Perspectives on a Decade of Collecting at El Museo del Barrio." More than 85 works by Latino artists working in the United States, the Caribbean, and Latin America; through 9/16. • "Contemporánea 2001: Permanent Visibility by Ingrid Menendez." An interactive installation that explores the boundaries between public and private experience; through 9/16. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; $4, $2 students and seniors (through 8/30, free admission Thurs. from 5-8).

Museum of Modern Art
"Mies in Berlin." An exhibition examining the architect's early years in Berlin, featuring 47 of his European projects in drawings, scale models, photographs, and films, and running concurrently with a survey at the Whitney Museum of his later work in America; through 9/11. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York
"Lost New York in Old Postcards." Over 170 hand-colored postcards documenting city life from the turn of the century to the mid-fifties; through 11/25. • "Working Women: A Century of New York Junior League Volunteerism." Photographs, clothing, and ephemera documenting the movement founded by Mary Harriman in 1901; through 8/12. • "Gay Men's Health Crisis: 20 Years Fighting for People With HIV/AIDS." A look at the role the Gay Men's Health Crisis has played in the ongoing effort to fight HIV/AIDS; through 9/10. • "Dressing for a New York City Childhood." A retrospective of more than 100 pieces of children's clothing and related objects such as accessories and photographs dating from 1712 to the present; through 9/16. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology
"John Rawlings: 30 Years in Vogue." A retrospective of works from the late thirties through the late sixties by the fashion photographer, who worked for *British Vogue, American Vogue, Glamour,* and other magazines; through 8/11. • "Infinity: The Textiles of Akihiko Izukura." A retrospective of woven garments, scarves, and wall hangings by the Japanese textile artist; through 9/15. • Seventh Ave. at 27th St. (212-217-7642), Tues.-Fri. noon-8, Sat. 10-5; free.

National Academy of Design
"Red Grooms: Selections From the Graphic Work." A *survey of prints by this artist known for his exuberant* three-dimensional environments; through 11/11. • "Recent Acquisitions and Winterscapes From the Permanent Collection." Works by George Inness, Ellen Lanyon, Miriam Shapiro, Larry Rivers, and others; through 9/9. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon-5, Fri. 10-6, Sat. and Sun. 10-5; $8; $4.50.

New Museum of Contemporary Art
"William Kentridge." A retrospective of the South African artist's animated films, drawings, and videotapes, plus two new sculptural installations; through 9/16. • 583 Broadway (212-219-1222), Tue.-Sun. noon-6, Thu. noon-8 (free Thu. 6-8); $6, $3 artists, students, and seniors.

New York Public Library
"Celebrity Caricature in America." Caricature portraits of Hollywood stars, literary luminaries, politicians, sports figures, and others, from the collections of the National Portrait Gallery, Smithsonian Institution, and the New York Public Library; through 8/31. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10-6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

New-York Historical Society
"Flophouse: Life on the Bowery." An exploration of the history of New York's legendary down-and-out Bowery dwellers *including* a free audio tour and a recreation of a flophouse cubicle; through 11/4. • "Advertising Drama." An exhibition of large-scale posters made to promote Broadway shows and touring companies between 1880 and 1910; through 9/16. • "Up on the Roof: The Culture of New York City Rooftops." Artworks, photographs, objects, and installations on the subject of New Yorkers' familiar summer retreat; through 9/9. • "Independence and Its Enemies in New York." An exhibition marking the 225th anniversary of the signing of the Declaration of Independence, featuring historic broadsides, manuscripts, and newspapers from the Historical Society's collection; through 9/9. • "Against the Storm: Images From the Lighthouse Collections of the New-York Historical Society." Photographs of American lighthouses *and* their keepers *that* were commissioned between 1871 and 1953 by the U.S. Coast Guard First District; through 9/2. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center
"Uniform: Order and Disorder." A look at the way military wear has infiltrated fashion and contemporary art, with works by 33 artists and 31 designers; through 9/23. • "Los Carpinteros: Cuidad Transportable (Transportable City)." An exhibition of portable tents made by the Cuban artists' collaborative and installed throughout the museum; through 9/3. • "Carla Accardi: Triplice Tenda." A full-size circular tent of clear plastic marked in patterns of pale-pink paint, by the Italian artist who co-founded the Forma 1 movement in 1947; through 9/3. • "Miri Segal: Circular Acts."

Video installations that feature deceptively simple optical illusions; through 9/3. • "Buzz Club: News From Japan." Works by more than 100 Japanese artists, commercial designers, and others who use technology-based techniques and strategies to approach traditional artistic disciplines; through 9/30. • "Kim Sooja: A Needle Woman." Video works in which the artist appears motionless as she observes her surroundings; through September. • "Ashkan Sahihi: The Drug Series." Large-scale photographs that document the experience of taking controlled substances; through September. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. noon–6; $5 suggested donation.

Queens Museum of Art

"Old Skool, New Skool, True Skool: The Graffiti Project." Murals in the museum's Community Space Gallery by members of the Phun Phactory Aerosol Art Corporation; through 9/30. • "Crossing the Line." An exhibition of site-specific works by some 50 artists, on display at the museum and at various locations throughout the borough of Queens; through 10/7. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. noon–5; $5, $2.50 students and seniors.

Smithsonian National Museum of the American Indian

"Capture: Native Americans and the Photographic Image." Approximately 200 photographs of and by Native Americans, from Frank A. Rinehart's historic images of Geronimo to images of the massacre at Wounded Knee in 1890; through 7/21/02. • "Painting the Dakota: Seth Eastman at Fort Snelling." Watercolors by the soldier-artist Seth Eastman that constitute one of the most important records of everyday Dakota life in the nineteenth century; through 10/7. • "Beauty, Honor, and Tradition: The Legacy of Plains Indian Shirts." Beaded, quilled, and ribbon shirts by nineteenth- and twentieth-century Plains Indians; through 11/4. • 1 Bowling Green (212-514-3712), 10-5 daily, Thurs. 10-8; free.

Studio Museum in Harlem

"Red, Black and Green." Works from the Museum's permanent collection and works on loan from various private and public collections, including David Hammons' *African-American Flag*; through 9/16. • "For the Record." Over 15 works by artists-in-residence Mehretu, Okudzeto, and Robinson in a variety of media; through 9/16. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon-6, Fri. noon-8; $5, $3 students and seniors.

Whitney Museum of American Art

"Mies in America." An exhibit running concurrently with MoMA's survey of the architect's earlier work in Berlin, including drawings made by the architect and members of his office, photographs of the architect and his colleagues and projects, and models of four of his key buildings; through 9/23. • "Wayne Thiebaud." A retrospective of the California painter known for his images of American foods and consumer goods; through 9/23. • "Joseph Grigley: White Noise." An installation of more than 2,500 hand-written notes that are the residual records of the deaf artist's interactions with the world of the hearing; through 9/9. • "Stories." A look at prints by artists who have explored the use of text in their work, among them John Baldessari, Enrique Chagoya, Larry Rivers, and Joyce Tremaine; through 9/30. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

"Miranda Lichtenstein: Sanctuary for a Wild Child." An installation of drawings and photographs inspired by cross-cultural legends of children brought up in the wild; through 9/21. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

CARLSON *Continued from page 27*

met him in his suite.

The conversation went fine until I asked him about abortion. It was a standard question: If you run for president, what will Republican primary voters think of your position? Something like that. Pataki became furious, red-in-the-face mad. It was weird. The chat didn't last much longer. On the way down in the elevator, his press secretary apologized. "I've never seen him respond that way to a reporter," he said, though I sensed he'd seen it a lot. "Maybe it's your hair."

True, I could have used a haircut. On the other hand, if my hair was enough to enrage him, Pataki would have a rough time in Iowa and New Hampshire. And not only is Pataki temperamentally unsuited to a presidential primary, he's also too liberal to run as a Republican. In 2004, there are likely to be a number of Democrats in the race more conservative on social issues than he is, including John Edwards, Evan Bayh, even (by the time he completes his current political transformation) John Kerry.

Pataki has no chance. If his career in politics were to end next year, it's not as if the next generation of Republican voters would be losing a national leader.

The other reason I find it hard to get upset about a Stone-led conspiracy is that I like Roger Stone. Stone has a mixed reputation in Washington, and if you talk to political people here, you're apt to hear an unsavory story about him (or two, or ten, or . . . how much time do you have, anyway?). Doesn't bother me. When I think of Roger Stone, I picture a man in a garish suit standing in the front room of the Palm, his gold, horseshoe-shaped pinkie ring flashing in the late-afternoon sun, talking on an impossibly tiny cell phone to "Mr. Trump."

Stone talks to Mr. Trump all the time, sometimes in public. He's not embarrassed about it. Nor is he ashamed of the work he has done on the fringes of campaign politics. Remember the Republican "riot" in Palm Beach County during the Florida recount? (A handful of GOP operatives and Hill staffers banged on a door in front of TV cameras.) Stone directed the event from a Winnebago down the street. He told me about it one afternoon at lunch, laughing as he did.

Stone is smart and charming in a mob-related sort of way—think of a right-wing Terry McAuliffe. He's experienced. He can be ruthless. If I were running for office, I'd hire him. The Republicans could use a lot more Roger Stones. Far more than they can use another George Pataki. ■

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cue

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

Opening

Funny Lady

Margherita Aloi, the former executive chef at Le Madri and one of Pino Luongo's original mail-order mammas (the trio of talented cooks Luongo recruited from the Italian hinterlands to open his restaurant twelve years ago), has resurfaced at the Flatiron District's spare but handsome new **Arezzo**. Aloi's unlikely partners are Christopher Mazzilli and Michael Reisman, the owners of the Gotham Comedy Club down the block, but their ambitious new venture is nothing to joke about. The menu, seasonally inspired and showcasing Aloi's signature fresh pastas, includes an uncommon salad of greens, lemon balm, violet leaves, and perfect tomatoes; "focaccina" halved and smeared with Robiola cheese, fresh spinach, and a touch of truffle oil; and a sensational dry-aged rib eye with herb-strewn Tuscan fries and tangy chopped dandelion. (46 West 22nd Street; 212-206-0555.)

New and Noteworthy

★ A
This barbershop turned four-table café has been outfitted with a big blue A painted in the façade's porthole window and what might be the world's tiniest professional kitchen: two hot plates, a mini-fridge, a sink, and a cutting board. Chef-owner Marc Solomon (who used to run Red Strype and Les Deux Lapins downtown) uses that space to maximum effect cooking simple, inventive Jamaican-inspired French dishes like curried lamb pie with coconut crème fraîche and pan-fried ackee-and-callaloo crêpes. • 947 Columbus Ave., nr. 106th St. (212-531-1643). (I)

★ Ajisen Noodle
A lot of ramen around town can be disappointing—overcooked noodles in bland broth. Not so at Ajisen Noodle. Their pork-based house soup—one of three broth bases along with curry and miso—topped with sliced roast pork, scallions, and hard-cooked egg, is rich and satisfying, the whole-wheat noodles tender but firm. Even better is the "tenderous ribs" version, which turns out to be soup with slow-cooked boneless pork ribs. *Tenderous* indeed. • 14 Mott St. (212-267-9680). (I)

★ Aleutia
You may have to navigate past the murky leather-swathed bar crowd and scurry up the industrial steps to escape their piercing mating calls, but forsooth, there is light at the top of the stairs. In fact, if Aleutia is willing to shift its priorities a bit, it has the potential of being considered among the city's most inventive and satisfying seafood restaurants. Vibrantly flavored dishes like citrus-grilled octopus and pancetta-wrapped cod provide life-preserving—make that -affirming—distractions from the hormonally raging sea around you. • 220 Park Ave. So., at 18th St. (212-529-3111). (E)

Alibaba
A twelve-seat glatt kosher restaurant and takeout shop specializing in Yemenite-Israeli cuisine—with a macrobiotic twist. Owner Moshe Harizy imports spices, fava beans, and fruit nectars from Israel and bakes his own lafah, the Yemenite flatbread that makes his turkey shawarma something special. • 515 Amsterdam Ave., nr. 85th St. (212-787-6008). (I)

Allioli
If the mortar-and-pestle-surrounded-by-garlic-bulbs logo at this instant Williamsburg hot spot isn't a tip-off that you should have brought Tic Tacs, the amuse-bouche of boiled new potatoes in aïoli is. And things only get more pungent from there with tapas like pancetta-wrapped fried dates, and grilled bread topped with Spanish anchovies and caramelized onions. Big plates like baby eels on a soupy bed of polenta are a $22 splurge on an otherwise modestly priced menu that pleases as much as the all-Spanish wine list and the ultra-affable bartender. • 291 Grand St., Brooklyn (718-218-7338). (I–M)

Alphabet Kitchen
In a long, lofty room outfitted with a colorful mosaic alphabet and a dining counter flanking an open kitchen, chef Liz Arana (late of Provence) offers Spanish- and Portuguese-flavored food calibrated to every appetite. Nibble on such tapas as crab empanadas and Serrano ham, or tear into a moulard-duck cassoulet or roast suckling pig with grilled persimmon. In warm weather, seek refuge—and your choice of sangrias—by the stone waterfall in the backyard. • 171 Ave. A (212-982-3838). (M)

Artisanal
If cheese is a religion, this is its bustling, Balthazar-gone-midtown house of worship. After an olfactory assault at the door, where you're hit with the pungent aroma of Muenster, Taleggio, and 200 other varieties aging gracefully in the boutique cheese cave, indulge in full-fromage festivities from appetizer (raclette pizza) to dessert (a splendid tarte Tatin with a cheese-infused crust.) If you manage to resist a dozen different fondues, there's a full menu of bistro classics like braised lamb shank, boudin blanc, and cassoulet. If not, feed your Appenzeller addiction at the retail cheese counter, which also carries crusty loaves of Balthazar Bakery bread. • 2 Park Ave., at 32nd St. (212-725-8585). (M–E)

★ Banjara
In spite of its location amid all those cookie-cutter curry cookers, Banjara is an oasis on Little India's restaurant row. The room and adjoining lounge are cliché-free. And chef Tuhin Dutta's unusual dishes like juicy clay-oven chicken marinated in wine and cream, and dumpakht (think supercolossal Indian potpie) should dispel any worries that the street's mythical underground shared kitchen has taken on a new client. • 97 First Ave. (212-477-5956). (M)

BarTabac
Following in the footsteps of pioneering restaurateurs before him, Georges Forgeois, the empire-building force behind Bistro Jules, Café Noir, and Le Singe Vert, has entered the Smith Street fray with a Brooklyn bar and bistro of his own. Francophiles will appreciate the artfully aged environs, the all-French wine list, the menu of French bar snacks, and the obligatory steak-frites and onion soup. Not to mention what we assume will be a very tobacco-tolerant attitude. • 128 Smith St., at Dean St., Brooklyn (718-923-0918). (I–M) AE only

★ Beppe
Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, the grilled wild mushrooms with polenta crostini, and savory braised spare ribs. And desserts like sensational lemon "pudding" with candied orange peel are luscious variations on a Tuscan theme. • 45 E. 22nd St. (212-982-8422). (E)

Brooklyn Blue Ribbon
In the beginning, there was Blue Ribbon, which begat Blue Ribbon Sushi, which begat Blue Ribbon Bakery. It was only a matter of time, then, before brothers, chef-owners, and night owls Bruce and Eric Bromberg got around to Brooklyn. Although the space is bigger, Manhattan regulars can get their bearings with a few familiar Blue Ribbon landmarks: the neon OYSTERS sign in the window, the shellfish display, even an identical table No. 16, the big round one in the corner. The likewise familiar menu packs a few surprises including some newfangled surf 'n' turf, like "dragon and phoenix," Bromberg-speak for grilled Louisiana shrimp and pigeon. • 280 Fifth Ave., at 1st St., Brooklyn (718-840-0404). (M)

★ Caffè Linda
Caffè Linda is a refuge for homesick Italian expats as well as midtown desk jockeys hungering for good

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Photograph by Carina Salvi.

Ground Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (✭) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: **(E)** = expensive; **(M)** = moderate; **(I)** = inexpensive. Restaurants listed accept all major credit cards, except where noted; **($)** = cash only; "AE only" indicates that American Express is the only accepted card.

food and a warm welcome. Owner Claudio Marini graciously provides both: Every meal begins with complimentary bruschetta and ends with a stick of Wrigley's with the check. In between, there's simple, satisfying salads; sandwiches; a dozen or so impeccably al dente pastas; and dinner specials like stewed rabbit with mashed potatoes and sautéed calamaretti with avocado. • 145 E. 49th St. (646-497-1818). (I-M)

Centolire

The theme of Pino Luongo's latest is Italian-American, a cooking style that's enjoying a bit of a kitschy comeback. Everything on the menu is labeled either Old World (like timpano, à la *Big Night*) or New World (the more genteel mezze maniche with cauliflower confit). And anything with a little pot-shaped symbol next to it is slowly baked in terra-cotta, a technique that seems to have bridged both chronological and continental divides. • 1167 Madison Ave., near 86th St. (212-734-7711). (M-E)

Chazal

What do France and Italy have in common? Impeccable fashion sense, chauvinistic attitudes about food and wine, and the Mediterranean, the food of which happens to be the unifying force at this collaboration between the owners of Bice and Ferrier, and architect (and partner) Jeffrey Beers. The broad menu specializes in exotic preparations of mussels and carpaccios, each available ten different ways. • 41 Madison Ave., at 26th St. (212-545-8555). (M)

★ Chow Bar

Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a lucrative cross-country consulting gig. Luckily for us, he's settled down in the West Village, where's he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively bar crowd, which seems ecstatic to finally find a quasi-exotic neighborhood place to call its own. • 230 W. 4th St. (212-633-2212). (M)

★ City Eatery

Looks aren't everything. City Eatery's décor is Balthazar on a dime, almost Hopperesque in its starkness when the lights aren't lowered. Chef Scott Conant, however, is a handsome devil. But even that wouldn't be enough if he didn't have such a gift for invigorating familiar dishes and such a knack for demystifying seemingly odd ones. Neat how he makes butternut-squash soup taste original and rabbit-and-lamb ravioli as homey as chicken. One bite of his chocolate cake and the world, and City Eatery, are beautiful. • 316 Bowery (212-253-8644). (M)

★ Cocina Cuzco

This colorful room decorated with Incan pottery is connected to the jungle-themed Lemongrass Grill next door; they're both part of a restaurant empire that includes the eight-branch Lemongrass Thai-food chain, plus assorted Japanese, Korean, and Malaysian kitchens. But there's no culinary confusion on this traditional Peruvian menu, which features seven kinds of seviche, succulent rotisserie chicken, and varying degrees of aji-pepper-spiced sauces. • 55 Ave. A (212-529-3469). (I) ($)

★ Convivium

Communal farmhouse tables, candlelight, and rusted iron farm implements on the wall conspire to create an old-world ambience—that, and the untranslated Mediterranean menu, which changes often, and incorporates dishes from Italy, Spain, and Portugal. The whole grilled fish, the steak for two, the seafood couscous, and the pastas are highly recommended, so make every effort not to OD on the tapas-like appetizers. • 68 Fifth Ave., nr. St. Marks Pl. (718-857-1833). (M)

✭ Craft

Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and decorated in a similarly elegant modern style, he and his chef de cuisine, Marco Canora, like any good craftsmen, collaborate on a high-concept menu that focuses almost obsessively on the raw materials. • 43 E. 19th St. (212-780-0880). (M-E)

★ D'Artagnan, The Rotisserie

After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M-E)

★ Dim Sum gogo

What do you get when a French-American food writer (Colette Rossant) collaborates with a Hong Kong chef (Guy Lieu)? Dumpling dough flavored with beet juice, seasoned beef patties on steamed buns with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme, four different sauces, and microwave-safe takeout containers. • 5 E. Broadway (212-732-0797). (I-M)

District

At this new hotel restaurant, David Rockwell's design makes playful reference to the theater-district locale, and Sam DeMarco's menus make mouthwatering reference to the fun, original food he popularized downtown at First. For breakfast, there's the Scramble (smoked salmon, cream-cheese fondue, latkes, and dill-caper gremolata). For lunch, "double features" like potato pierogi with a brisket sandwich. Plus a $28 pre-theater dinner and a late-night "mini-bar." • 130 W. 46th St. (212-485-2999). (M)

Emo's

This spiffy spot hopes to give the neighborhood's plethora of sushi bars and Chinese takeouts some much-needed competition by introducing Upper East Siders to the kimchee-spiked pleasures of Korean cooking. Savory scallion pancakes called pajan come with calamari, scallops, and shrimp; tofu-stuffed dumplings are adeptly pan-fried. The menu features bibimbop and all sorts of seafood, but none of that participatory grill-your-own barbecue, which should ensure a smoke-free evening. • 1564 Second Ave., near 81st St. (212-628-8699). (M)

★ Figs

Until they install one of those restaurants with waiter-masseuses and beds instead of tables, the next best thing in tri-state airport noshing is this 125-seat branch of Todd English's Figs. During flight-delay downtime, curb your air rage with a lively Boston-bibb-and-watercress salad sprinkled with Maytag blue; spaghettini with roasted tomato and toasted breadcrumbs; or a killer to-go flatbread pizza topped with figs, prosciutto, and Gorgonzola in a box designed to fit your seat-back tray. • Central Terminal Bldg., La Guardia Airport, Queens (718-446-7600). (I-M)

Glass

Glass seems to have landed in its industrial no-man's-land location like some kind of high-style UFO, a glowing emissary from a civilization far more advanced than our own. (L.A., maybe?) The small-plate menu offers seviche, panini, a cheese plate, and mixed olives accompanied by some of the skinniest breadsticks around (to match the patrons, we surmise). There's heated competition for the bamboo garden's few plastic ball chairs, the hottest seat since Canteen's nubby orange number. • 287 Tenth Ave., nr. 26th St. (212-904-1580). (I-M)

Heartland Brewery & Chophouse

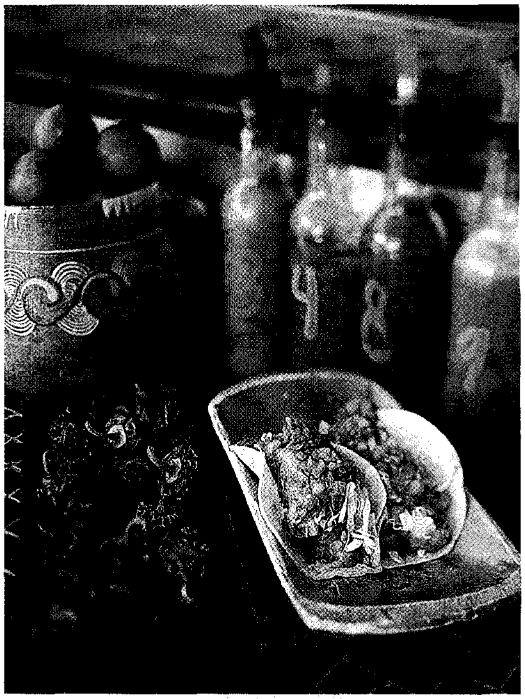
With hefty hunks of prime aged beef, braised buffalo short ribs, lobster-and-crab stuffed ravioli—not to mention a superb artisanal cheese-and-beer tasting plate—this third branch of the popular brewpub chain is clearly the most culinarily ambitious. And at 12,000 square feet of dark, polished wood and vintage brewing memorabilia, it's also the biggest. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews. • 127 W. 43rd St. (646-366-0235). (M-E)

Hudson Cafeteria

The room is big, dark, incredibly handsome, cavernous, more humming than boisterous, unfocused but friendly. Think of Hudson Cafeteria as a community center for the privileged. And while the food tries to be more ambitious than that of its downtown counterpart, Canteen, the stuff that makes the surprisingly diverse customers happiest is beef stew, macaroni and cheese (without the foie gras), and a banana split. It's become very canny to claim discomfort with comfort food, but

Object of Desire

Taco Supreme



While it's possible to find tacos stuffed with everything from beef tongue to pig's ears around town, the Baja-style fish variety is still a rare treat. The irresistibly tasty version we discovered at **La Fondita**—filled with crispy battered and fried cod, crunchy shredded cabbage, and spicy chipotle mayo—will save you a trip to the West Coast. (74 Montauk Highway, Amagansett; 631-267-8800.)

Photograph by Kenneth Chen.

those eating it here want more and couldn't care less. • 356 W. 58th St. (212-554-6500). (M–E)

☆ Ilo

After six years competing with the view at the River Cafe, chef Rick Laakkonen is understandably sensitive about calling Ilo a hotel restaurant—just another boutique amenity at Philip Pilevsky's new Bryant Park hotel. But with such daringly original food as ragout of grilled octopus and Manila clams in lemon-thyme broth, not to mention the seven-course beef bonanza called "For Beef Lovers Only"—it's clear that Laakkonen is determined to make his kitchen the uncontested draw. • 40 W. 40th St. (212-642-2255). (E)

★ Inside

Charleen Badman used to cook at the Lobster Club, but she always wanted her own place. Now, with the help of Anne Rosenzweig, her former boss and current partner, she's got one. Badman's style of cooking is influenced by her working vacations in places like Italy, where she learned to make ravioli, and Chez Panisse, where she immersed herself in the sort of hyper-seasonal cooking she's brought to this casually elegant dining room, with nothing breaking the $20 barrier. There's a small, appealing wine list, weekend brunch, and for inveterate nibblers unwilling to commit to a full meal, a bar menu offering mussels and Welsh rabbit (providing the gratis papadums and fried plantains won't hold you over). • 9 Jones St. (212-229-9999). (M)

It's Greek to Me

In case the name doesn't give it away, the blue-and-white color scheme and the panoramic photos of Aegean island life let you know what you're in for: fresh, flavorful Greek fare, from garlicky skordalia to heaping souvlaki platters, a great value at $10.95, including grilled pepper and tomato, tsatsiki, and lemon-and-oregano-dusted fries. • 128 E. 7th St. (212-473-0220). (I–M)

Jane

Just what every neighborhood needs: a casual spot featuring smartly affordable, creatively conceived American fare like fried oysters with creamed corn and red-chili vinegar, grilled hanger steak with Gruyère piroshki, and honey-braised pork with mascarpone polenta and orange-parsley salad. Since entrées max out at $19, you might feel less guilty splurging on the caramel-banana-cream pie with hazelnut brittle. • 100 W. Houston St. (212-254-7000). (M)

★ Jewel Bako

The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The charmingly snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where unsung chef Tatsuya Nagata (BondSt, Tanuki) reigns over a piscatory realm of imported rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M–E)

★ Joe's Pub

Joe's Pub has always served food, but what's come out of the kitchen has tended to take a backseat to what's onstage. Not anymore. Making an extracurricular field trip from her own nearby kitchen, Il Bagatto, consultant Beatrice Tosti has whipped Joe's kitchen crew into an al dente frenzy. Garlicky tomato crostini, beer-battered frittino misto, and sensational pastas like asparagus tortelloni and spaghetti alla chitarra are all show stealers. Plus there's a recently opened sidewalk café. • 425 Lafayette St. (212-539-8778). (M)

★ Josie's

In these uncertain agricultural times, people question where their food comes from, and Louis Lanza, chef-owner of Josie's on the Upper West Side and its new Murray Hill outpost, is full of reassuring answers, most of them printed right on the menu. The sleek design shatters every health-food-restaurant cliché. And from a mesquite-burning oven, inherited from the previous tenant, come Lanza's iconoclastic dairy-free pizzas with a spelt-oat-bran crust. • 565 Third Ave., at 37th St. (212-490-1558). (M)

La Madrastra

While there's no greater compliment you can pay an Italian chef than telling him his cooking is "just like mamma's," saying that his technique reminds you of your stepmother's is another matter entirely, which may make you wonder about a restaurant named La Madrastra, an unusual spelling of the Sicilian word for Papa's wicked new wife. Not to worry, chef and co-owner Salvatore Zapparata's mostly Southern Italian recipes—a rich rigatoni melanzane with ricotta salata; grilled sardines; a satisfying soup of fava beans, green peas, and celery—come from his Sicilian mother and it shows. • 93–95 First Ave. (212-475-6620). (I–M)

Le Souk

On a rapidly gentrifying Alphabet City block, two Egyptian brothers have carved out their own North African niche and accessorized it with Moroccan tile, glowing lanterns, and camel-skin chairs. A Tunisian chef oversees an evolving menu of assorted tajines and couscous, and meze like grilled octopus and Merguez sausage. But food is only half the story. Linger long enough to smoke a hookah and admire the belly dancer. • 47 Ave. B (212-777-5454). (I–M) ($)

★ Le Zinc

Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Waltuck, you head two blocks south and two blocks east to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. The menu, a French framework embellished with Asian, Jewish, and Hungarian highlights, reads like the homespun work of someone who's sown his wild *hautes*: charcuterie, steak-frites, crispy duck wings, Grandma Gaby's stuffed cabbage. A burger, even. And nothing over $19. • 139 Duane St. (212-513-0001). (I–M)

★ Locanda Vini & Olii

A beautifully restored 130-year-old Clinton Hill pharmacy complete with apothecary drawers and rolling ladders right out of Henry Higgins's library is the charming backdrop for this terrific Tuscan restaurant. Two young chefs recruited from Italy turn out uncommon antipasti and salads; main dishes like rabbit civet; and a wealth of exquisitely sauced pastas like carrot maltagliati with fava beans. The excellent house wines are sold "consumption"-style. The bottle is left on the table, you help yourself, and whatever's left is theatrically measured with a homemade stick. It's the most fun you can have in a drugstore without a prescription. • 129 Gates Ave., Brooklyn (718-622-9202). (M)

Lundy's Times Square

The legendary fish emporium has taken over three floors of prime Times Square real estate as spacious as the Brooklyn location. It's good news for theatergoers, tourists, and anybody in the mood for a classic Lundy's shore dinner (including chowder, a whole steamed lobster, and a half grilled chicken) but not a trip to the shore. • 205 W. 50th St. (212-586-0022). (M–E)

★ Macelleria

Vegetarians beware: The name is Italian for "butcher shop," which the cozy back room still resembles, and the space used to be a meat locker. But there's much more to chef Jeffrey Edwards's menu than his dry-aged porterhouse for two. Whole peppercorns enliven Gorgonzola salad dressing. Zesty fennel sausages adorn a cannelini-bean stew. Delectable pastas are served with hearty ragus, perfect for fall. • 48 Gansevoort St. (212-741-2555). (M)

★ MarkJoseph Steakhouse

"Your steak will be out any minute," says our waiter. "I just saw the chef chasing the cow." If that line plus the house specialty—porterhouse for two, three, or four, served family-style and ritually baptized with pooled juices—sounds familiar to habitués of that steak shrine across the river, it's no coincidence. The general manager and a cadre of remarkably friendly, seemingly rehabilitated waiters came straight from Peter Luger, and brought their meal-ending schlag with them. • 261 Water St., nr. Peck Slip (212-277-0020). (M–E)

Max SoHa

This charming offshoot of Max, the perennially cramped East Village trattoria, has settled in a previously broccoli-rabe-bereft Morningside Heights neighborhood. The cooking—hearty rigatoni with meatballs and Italian sausage, toasted garlic bread with anchovies, osso buco—is as good as it is at Max downtown, so, at least until the competition arrives, you can take your waiter's word for it when he announces that this is the best tirami su around. • 1274 Amsterdam Ave., at 123rd St. (212-531-2221). (I–M)

Minotaur Restaurant

The menu at this sophisticated Greek restaurant reaches back four millennia or so and includes "ancient Hellenic tastes," like venison Artemis in a red-wine sauce with chestnuts, pine nuts, and pomegranate seeds. But Athenian chef Stefanos Taktikos also caters to modern appetites with an assortment of grilled fish, and a fresh take on appetizers, like an aspic of red snapper with dill and avocado, and mussels saganaki with feta and chili pepper. • 44 W. 58th St. (212-759-0502). (M–E)

Mirchi

An up-to-date Indian restaurant that takes the street out of street food. The main attraction here is an open kitchen equipped with two *tawas*. The large saucer-shaped griddles that look like cast-iron gongs are used to prepare traditional Indian street food like tak-a-tak, a heavily spiced stir-fry of chopped vegetables and herbs, accessorized with chicken, lamb, or chicken liver, and served like tapas with little KFC-style dinner rolls. • 29 Seventh Ave. So. (212-414-0931). (I–M)

NL

NL claims to be the first Dutch restaurant to open in Manhattan since Peter Stuyvesant's time. This may or may not be true, but given the tepid reputation Dutch food has developed over the past 350 years, NL is a minor revelation. The tiny storefront space looks like it's been lifted directly from some clean, modernist precinct of Amsterdam itself. The food's equally well packaged, especially an exotic version of hare stew, and the herring tartare. • 169 Sullivan St. (212-387-8801). (M)

No. 9

The East Village has always been short on swank, and this low-lit, high-style restaurant and lounge hopes to remedy that deficit with dark-stained maple furniture, cowhide-upholstered booths, and a menu that aims high. The frisée salad wears a champagne-hazelnut vinaigrette. The Napoleon of tuna tartare is infused with sesame oil, soy sauce, and ginger, and Chilean sea bass is seared in orange marmalade. • 109 E. 9th St. (212-529-5333). (M–E)

ONEc.p.s.

Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger, and a rack of lamb accompanied by a disc of shepherd's pie. Note to nostalgists: The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

★ Ouest

After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and yes, those signature lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; mustard-and-crumb-crusted terrine of pork; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M–E)

★ The Park

Were you around during the eighties when places like Mudd Club and Area, "mom and pop" emporia in SoHo, and art in the East Village, made New York nightlife feel like the coolest island in the world? If you were, then stop watching the reality-based show you're hooked on, and go play in the Park. If you weren't around, well, then it could be your hard luck, for the Park is a great sandbox for urbanites who used to be kids but now have some of their own. If you've ever enjoyed the Odeon, you'll get into it. If not, this ain't your playground. • 118 Tenth Ave. (212-352-3313). (M–E)

★ Picasso Cafe

Chef-owner Michele Colonna's pizza has cultivated a loyal following including connoisseurs like Jim Lahey, owner of Sullivan Street Bakery and a trusted arbiter of all oven-baked things—and it's no wonder: His pies are superbly charred, ultra-thin-crusted gems arrayed with homemade mozzarella, a mildly sweet tomato sauce, and the perfect ratio of toppings to crust. There's also a growing fan base for his bruschetta heaped with arugula and ripe tomato, hefty sandwiches on freshly baked focaccia, pasta, and entrées like grilled lamb chops with sage and balsamic vinegar. • 43 E. 29th St. (212-696-4488). (I–M)

★ Pipa
Doug Rodriguez has done Nuevo Latino at Patria and Chicama. Now he's tackling old-world Spanish (sort of). A field trip to Galicia yielded dozens of recipes for tapas, casseroles, soups, and flatbreads, all of which undergo subtle and delicious transformation in the chef's inventive hands. To wit: bocarones in escabeche with almond-crusted queso de cabra, crispy anchovies wrapped in sage leaves, and churros with warm chocolate dipping sauce for dessert. Much more radical is the conversion of the old Parlour Cafe into a seductive Iberian oasis with serrano ham hanging from beams and walls studded with enough shells to stock Sanibel Island. • 38 E. 19th St. (212-677-2233). (M)

Q Bar
What the diminutive West Village restaurant formerly known as EQ has lost in quiet elegance and big-ticket garnishes like caviar and truffles, it's gained in casual, streamlined décor and a much more affordable, Asian-accented menu that changes nightly but usually offers some form of raw shellfish, one root-vegetable purée or another, and chef Enrico Wahl's own invention, dough-wrapped chicken strudels (somehow akin to pigs-in-blankets, and equally addictive). • 267 W. 4th St. (212-414-1961). (M)

★ Quartino
All that separates this rustic Italian osteria and wine bar from the South Street Seaport is a few short blocks and one major mind-set. It's all about the good life, Italian-style, which of course involves wine, served by the mini-carafe; delectable cured meats and imported cheeses; pasta; pizza; strong espresso; and convivial conversation. But amazingly, no smoking. The owners may be Italian, but they're also (with one or two exceptions) doctors. • 21 Peck Slip (212-349-4433). (I–M)

Red Bar
This popular Southampton-spawned canteen, where the potted palms cast soothing and romantic Rick's Café-like shadows, launched on the Upper East Side with caviar dreams and a $34 rack of lamb. Since then, it's wisely (and perhaps involuntarily) instituted a seriously philanthropic $25 prix fixe, but if you're not pinching pennies, there's still lots of modish and flavorful food to choose from, like fabulous endive salad with Stilton, pears, and hazelnuts; tremulous grilled Atlantic salmon with truffled celery-root purée; and pan-roasted wild striped bass in a fines herbes vinaigrette. • 339 E. 75th St. (212-472-7577). (E)

★ Rose Water
Chef-partner Neil O'Malley used to work at Oznot's Dish in Williamsburg, and it shows in his meze platter and lamb brik. But his tenure at Savoy, where he met partner John Tucker, is equally conspicuous. The menu's seasonal fixation guarantees a harvest of white-lightning corn and heirloom tomatoes in the summer. But the careful service, Brooklyn-mellow ambience, and sublime breaded pork chops are good year-round. • 787 Union St., Brooklyn (718-783-3800). (M)

Rothmann's Steakhouse & Grill
A sophisticated steakhouse with something for everyone, from "Asian-fried calamari" and "West Coast chicken" to the $132 porterhouse for four. Carnivores should know they're in good hands—those of chef Christopher Hollis, fresh from Les Halles' steak-frites factory. • 3 E. 54th St. (212-319-5500). (E)

★ Scotch Bonnet Jamaican Gourmet
Dawn D'Aguilar graduated from a pair of Wall Street lunch carts to this underlit, bare-bones garment-district joint, where Bob Marley's on a muted video loop, Steel Pulse is on the sound system, and the powerful flavors of Jamaica emanate from the (sometimes plodding) kitchen. "Cha-cha" chicken, tender morsels of hacked meat, are swaddled in a mildly spicy sauce studded with pineapples and onion; crispy codfish fritters come with a fiery dip so popular D'Aguilar's planning to bottle it. And truly spectacular homemade drinks (subtle sorrel, frothily sweet soursop, and bitter mauby among them) soothe the slow burn. • 32 W. 31st St. (212-594-7575). (I–M)

Slate
Shoot a game of eight ball, then have a kebab. At Manhattan's first billiards club–cum–full-service restaurant, poolside dining means contemporary Middle Eastern specialties—a "Mediterranean raw bar" plate with fava-bean-horseradish sauce, mini kufteh pockets, and tangerine-glazed chicken—amid all the action from the 34 pool tables.
• 54 West 21st St. (212-989-0096). (I–M)

Stella
A breezy American restaurant with an exclusively New World wine list. If you've never had a Cockfighter's Ghost Semillon by the glass, here's your chance—alongside dishes like Cornish hen braised with prunes and olives, and a potpie of shrimp, scallops, and summer corn. Not to mention crostini at the bar, Monday-night wine dinners, and what co-owner Anna Weinberg calls a "rock-star brunch," served between the very civilized hours of 1 and 6 P.M. • 58 MacDougal St. (212-674-4968). (M)

First Taste

Tables for Two

As a glance at the best-seller lists will tell you, Tuscany and Provence are the travel destinations most often featured in New Yorkers' fantasies. Now that vexsome choice of cuisine has been solved at **Medi** by Roberto Ruggeri (Bice) and Roger Vergé (the venerable Michelin-starred chef of Le Moulin de Mougins, where such dining demigods as Daniel Boulud and David Bouley once trained). Don't choose—have them both. The room is full of the sky blues and sunflower golds of Van Gogh in architect Peter Bentel's (Gramercy Tavern, Craft) airy interpretation of a Mediterranean feel. The food delivers powerhouse flavors from the Southern French and Northern Italian canon. Vergé contributes a dish I call eggs à la eggs—his signature "Golden Egg" served on an island of mashed potatoes and cauliflower surrounded by a moat of herbed crème fraîche and topped with a whopping tablespoon of caviar. Veal scottata (carpaccio) with truffle oil and porcini from the Italian side completes a fine *plat* of starters. First courses include bright, iodiney, and lobster-rich fish soup straight from Vergé as well as pici spaghetti with porcini and truffles that is as Tuscan as a hillside in Lucca. For a main course, think about a mega-lobster (four pounds; split it with a partner) with a velvety thermidor-inspired sauce and, hiding under the sliced tail, a mound of warm shredded cabbage and carrots that gives a crunchy counterpoint to the rich sauce. Also for two, a whole roast leg of lamb is served in a copper pan with caramelized fingerlings, shallots, and Provençal herbs. A simple menu, hearty portions, refined technique, and two pros at the helm make for a bold midtown restaurant with great promise . . . once they get rid of the Gipsy Kings on the sound system. (45 Rockefeller Plaza; 212-399-8888.) PETER KAMINSKY

★ Strip House
The Glazier Group and chef David Walzog, the same team responsible for Tapika, Michael Jordan's, and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse menu with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the former Asti's space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M–E)

Tao Asian Bistro
The team behind Rue 57 has transformed the old Palace movie house into a pan-Asian place where the terminally indecisive can share spicy lobster roll with black caviar, Shanghai-style soup dumplings, $10-an-ounce Kobe beef with wasabi, and Peking duck. Book the "sky box," a private dining room where the projectionist's booth used to be, and gaze down on the sixteen-foot Buddha, keeping the peace, no doubt. •

Photograph by Annie Schlechter.

42 E. 58th St. (212-888-2288). (M)

Thom

The hip new SoHo hotel 60 Thompson has all the obligatory boutique accoutrements: interior design by Aero Studio's Thomas O'Brien, uniforms by Nino Cerruti, linens and robes by Frette, and, naturally, its own fashionable restaurant, Thom. Entrées like double-cut lamb chops with peppermint and potato chips, and lobster with fermented black beans, Riesling, taro, and soy beans run $21 to $28—a deal, considering that rooms upstairs start at $370 a night. • 60 Thompson St. (212-219-2000). (E)

★ Todd English's Olives NY

Chef Todd English has a genius for artful, HungryMan dishes. He stuffs his pastas with delectable fillings (sweet chestnuts, shredded veal) and slathers them with creamy cheeses. He moulds cupolas of foie gras flan, builds pagodas of hanger steak, constructs pill boxes of tuna tartare with crunchy shrimps buried at the base. It's delicious, but a little overwhelming, especially if you tag on thrombotic desserts like the peppermint bombe (creamy chocolate with mint syrup inside). The cramped, frenetic space (in the lobby of the Union Square W Hotel) makes lunchtimes a more restful experience. • 201 Park Ave. So. (212-353-8345). (E)

★ Town

A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a subterranean room aglow in plush but sleek romanticism, Town revels in being all grown up. But the restaurant's real forte is chef-owner Geoffrey Zakarian, who, eschewing gimmicks like chili peppers from around the world, prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M-E)

★ Vaux Bistro

At the more affordable, family-friendly reincarnation of what used to be Vaux, the menu reads rustic French, with daily specials like coq au vin, beef stew, and bouillabaisse (all $16), plus all the bistro classics we've come to expect: Frisée salad with meaty lardons and hot garlic croutons. Potato-and-leek soup. Terrine de canard. Mussels with addictive first-rate frites. And a chocolate-caramel bread pudding that will make you regret finishing them. • 278 Fifth Ave. nr. 1st St., Brooklyn (718-499-1433). (M)

★ Viareggio

At first glance, there's little to distinguish this dining room from countless others. But the kitchen's another story. Chef Donato Deserio's deft touch with pastas like creamless rigatoni alla vodka reinvigorates old standards, and entrées like a subtle Parmigiano-Reggiano-crusted chicken breast in white wine taste almost new. As does the *amuse-bouche* of spicy tomato salsa, served with crispy fried- cheese wafers. • 1347 Second Ave., at 71st St. (212-585-2900). (M)

Manhattan

Lower New York

American Park

Sophisticated seafood preparations and wonderful water views merit a special trip to the southern tip of Manhattan. In warm weather, outdoor seating is ideal for cocktails and light bites from the raw bar, but even in winter, walls of glass windows remind us that this is a coastal town, after all. Catering available. • Opposite 17 State St., Battery Park, next to Ferry Terminal (212-809-5508). (M-E)

Capsouto Frères

Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Dishes to try include the terrine Provençal and the roast duckling with ginger-and-cassis sauce. • 451 Washington St. (212-966-4900). (M-E)

★ Danube

David Bouley's outrageous, highly lacquered, velvet-swathed, Klimt-deckled little dining room is beautiful, fun, funny, and romantic. And, via his chef de cuisine, Mario Lohninger, his bone-marrow dumplings, the Tyrolean wine soup, the braised beef cheeks, and even the Wiener schnitzel manages to be Austro-Hungarian but not too. • 30 Hudson St. (212-791-3771). (E)

Ecco

Old-world charm, an excellent seasonal antipasto, and classically prepared pastas, veal chops, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. • 124 Chambers St. (212-227-7074). (M)

★ Nobu

There is not another experience like it in town. Nobu Matsuhisa is a chef of such wondrous originality that nothing on his menu is merely as it reads. Each dish reinvents your definition of what it should taste like. Teensy oysters make your eyes pop. Bonito soothes the throat like sable. Seaweed sparkles. The fake trees aren't necessary. Two bites and you're in Eden. • 105 Hudson St. (212-219-0500). (M-E)

★ Peasant

Peasant is exactly right. From its stunningly backlit brick-walled kitchen that features only open-fire cooking to its incredibly appealing Tuscan menu, chef-owner Frank De Carlo has reason to bust his buttons every night, and you have almost too many reasons to undo a couple of yours. And thanks to some recent soundproofing, you no longer need to shout to get your share of impeccably al dente pastas, and meltingly tender osso buco in a risottolike nest of farro. • 194 Elizabeth St. (212-965-9511). (M)

Pfiff

A friendly neighborhood spot and a good SoHo source to refuel after a shopping binge. Grilled sausage with mustards and pickle relish; Vidalia onion-and-Morbier-cheese tarts; ravioli stuffed with walnuts, chevre, and raisins; and herb-crusted yellowfin tuna

Ask Gael

Doesn't anyone cook at home anymore?

By the time you wake up, work out, digest the hebephrenic morning paper, moisturize, floss, recycle, and write your novel . . . who has time to cook? But that's not the only reason I've practically leased a table at the East Hampton **Nick & Toni's.** The crew meshes as if they've been doing this forever—as some of them have. Am I imagining it? The food is better than ever. Rustic, savory, backed up by a chorus of fragrant smoke-tinged vegetables. No wonder chef Joseph Realnuto stops by the big wood-burning oven a few times a night just to beam. Portions are huge, too. My guy and I have shared the remarkable Caesar and the wood-roasted porchetta and been too full for dessert. Often two appetizers make my dinner: perhaps chopped salad and then quail, a fig-and-prosciutto-stuffed chubbette. Or esculent grilled octopus with yellow-finn potatoes and a small order of bacon-wrapped prawns on chick-pea-and-cucumber rubble, or even just a side of wood vegetables. A glass of Merlot. Lush lemon-pudding soufflé and four forks. It's peasant heaven, à la Marie Antoinette. (136 North Main Street, East Hampton; 631-324-3550.)

Photograph by Kenneth Chen.

are a few of the tasty New American offerings. Bar and brunch menu too. • 35 Grand St. (212-334-6841). (M)

Salaam Bombay
A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. • 317 Greenwich St. (212-226-9400). (M)

★ 71 Clinton Fresh Food
Is there much call for Scottish salmon wrapped in avocado at the intersection of Clinton and Rivington Streets? Well, yes, judging by the hungry crowd cooling its heels at the bar. Jean Georges alum Wylie Dufresne cooks seemingly complicated, easy-to-eat food like beer-braised short ribs geometrically sculpted into a perfect square; and parsley-root purée with a little parsley-root raft of lump crabmeat. (To eat, capsize and stir.) The chef's dad, a warm and punny presence on the floor, compiled the winning wine list. • 71 Clinton St. (212-614-6960). (M)

★ Vine
It will take a lot of duck confit with sweet-potato hash to make a village in the canyons of Wall Street. But the bold pioneers at Vine are game to gamble. Their bull-market menu is big on seafood like lobster pan roast with corn fritters and coconut-curried grilled shrimp. There's a quick-service café and grocery next door, and private party space (plus extra lunch seating) downstairs in what used to be, and still resembles, bank vaults. • 25 Broad St. (212-344-8463). (E)

Windows on the World
Yes, tourists love it. But Michael Lomanaco's sophisticated American food, including stout-braised Black Angus short ribs and lobster potpie with truffle cream manages to steal some attention away from the main attraction, that spectacular view of Manhattan Island. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. • 1 World Trade Center, 107th floor (212-524-7000). (E)

★ Zoë
The tables here are always jumping, cranked up with the buzz of post-orgasmic shoppers and SoHo tourists savvy enough to find their way to some of the best fussy American food in New York. Chef Kevin Reilly, whose mission is to keep the prize-winning all-American wine list in mind as he designs the menu, is properly obsessed with seasonal ingredients. And just-baked cookies, still warm from the oven, evoke memories of Mom. • 90 Prince St. (212-966-6722). (M-E)

Below 14th Street, East

★ Flor's Kitchen
Flor Villazan's family recipes are the South American equivalent of its surrounding neighborhood's Ukrainian comfort food: solid, soulful, and filling. You could easily make a meal of appetizers, like spongy arepas stuffed with chicken or scrambled eggs (or, this being the East Village, tofu and vegetables); Jamaican patty-like empanadas criollas; and the deliciously sweet cachapa, which arrives off the griddle under a blanket of melting mild white cheese. • 149 First Avenue (212-387-8949). (I)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ The Tasting Room
A poor man's Veritas, the eleven-table Tasting Room celebrates American wine with more than 300 varieties and suggested pairings from chef Colin Alevras's smallish seasonal menu. Dishes like molasses-glazed barbecued pork ribs come in two portion sizes—one for hoarding, one for sharing. "The food takes a backseat to the wine," admits Colin's wife, Renée, who oversees the dining room, but that's selling her husband's talents short. • 72 E. 1st St. (212-358-7831). (M)

Below 14th Street, West

★ Blue Ribbon Bakery
Don't be hoodwinked by what looks like one more brick-walled Village joint with first-come-first-serve seating and a brunch menu. Instead, focus on the intriguing all-over-the-place menu's superb steak tartare, perfectly smoked sable, a butcher's plate to shame most Italian antipasti, a BLT that really is a meal. And can you pass up anywhere that can still make a root-beer float? • 33 Downing St. (212-337-0404). (M)

★ Lupa
We love this down-home Roman trattoria and not just for Mario Batali's celebration of odd animal parts and Italian delicatessen, or for partner Joe Bastianich's bid to bring depth and finesse to a casual Village joint's wine service. We like the mood, the food, and the gentle prices, but so do legions of tuned-in New Yorkers. It's almost as tough a sanctum to crack as its pricier sibling, Babbo. • 170 Thompson St. (212-982-5089). (M)

★ Meigas
The décor is a little goofy and the location, on Hudson Street, in the Siberia of West SoHo, is a bust. But chef Luis Bollos's kitchen produces the best Spanish cuisine (Galician, actually) in town. In his hands, hefty dishes like braised oxtail croquettes and roast suckling pig appear light, almost candied. His gazpacho—a light confection, loaded with Maine lobster—makes the usual approximations of this dish look like crankcase oil. Trendy Iberian jellies and foams are mostly relegated to dessert, of which a wondrous chocolate layer ganache is best. • 350 Hudson St. (212-627-5800). (M-E)

Village
After years of pushing steak-frites at places like Odeon and Quatorze, Stephen Lyle has more than mastered the bistro idiom. To prove it, he opened this instantly chic West Village watering hole, which draws a fabulous crowd tired of trying to remember the way to Pastis. Lyle weaves Asian and Mexican accents in dishes like tuna sashimi with grape leaves and oyster pan roast with chipotles; for more buttoned-down bistro tastes there's steak au poivre and potatoes sauteed in duck fat. • 62 W. 9th St. (212-505-3355). (M)

14th–42nd Streets, East Side

Bambou
A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Campagna
The far-too-cautious interior is woefully inappropriate preparation for the whoops of joy that routinely erupt when patrons sample Mark Strausman's gleefully game sense of Italian cuisine. The lobster broth in his cacciucco is a blast. And his grandma's lasagna makes you sorry you never met the old girl. • 24 E. 21st St. (212-460-0900). (E)

Commodore Grill at the Grand Hyatt Hotel
Commuters and business travelers can enter this formal hotel restaurant directly from Grand Central Terminal, for a quick drink in the cigar bar or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M-E)

★ Gramercy Tavern
Tavern has become Danny Meyer's most appealing restaurant, with a no reservations discount bar room to make one churlish for not living or working nearby. Chef Tom Colicchio pairs foods folks crave with elements they usually don't. Roast sirloin of beef comes with braised beef cheeks. Crabmeat fondue contains sea urchin. Not only does each gamble pay off, but so tickled are diners by their nascent daring that on their next visit, damned if they don't demand sweetbreads with Jerusalem artichokes and roasted cod with brussels sprouts. • 42 E. 20th St. (212-477-0777). (M-E)

Meli Melo
This cheerful neighborhood spot offers a very reasonable fixed-price dinner—$31.50 for four courses. The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy and rack of lamb with couscous. • 110 Madison Ave., nr. 29th St. (212-686-5551). (M)

Mi
A talented team of cooks with impressive-sounding résumés (Mercer Kitchen, Hatsuhana) collaborate on a menu including sushi and sashimi, pad Thai, Malaysian spare ribs, and Korean bibimbob at this four-flavor pan-Asian restaurant. • 66 Madison Ave., nr. 27th St. (212-252-8888). (M-E)

Plate 347
We can imagine the astonished passerby's reaction: There's steak-frites in them thar hills, otherwise known as the bistro-deprived no-man's-land between Stuyvesant Square and Kips Bay. It's just what the neighborhood needed: mussels, warm goat-cheese salad, braised lamb shank, and an estimable bleu cheese burger. Bonus points: superfriendly service and a nice-sized garden. • 347 Second Ave., nr. 20th St. (212-388-0526). (I-M)

Rodeo Bar & Grill
This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders who come for the live nightly music as much as for the Tex-Mex grub. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. • 375 Third Ave., at 27th St. (212-683-6500). (I)

Tavaru
With a tropical theme, finger foods like spicy coconut shrimp and an exotic name (after an isle in Fiji), the island of Manhattan may seem far away. Dancing till four and nibbling on the signature andouille-topped pizza will also make you feel the heat. • 192 Third Ave. (212-471-9807). (I-M)

★ Vatan
Love vegetarian Indian food but find the options overwhelming? We empathize: We're constantly mistaking the iddli for the dosa. Skip the menu hassle by dining at this multitiered restaurant where, before you're seated, you'll be asked to remove your shoes. Everything on the prix fixe menu will be delivered to you in wave after wave of small bowls containing boldly spiced vegetables and grains. The only decision to make is which socks to wear. • 409 Third Ave., at 29th St. (212-689-5666). (I)

★ Verbena
Diane Forley's seasonal American cuisine is at once delicate and deliciously satisfying; the room, similarly, pulls off the neat trick of feeling luxurious and minimalist at the same time. The menu is whimsically divided into two categories—fruits and vegetables, and fish, birds, and meats—with such appealing entries as butternut squash ravioli with roasted orange sauce, and rack of lamb with Yorkshire pudding. In summer, demand a garden table. • 54 Irving Pl. (212-260-5454). (M-E)

The Water Club
This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the yacht-club like setting. There's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. • FDR Drive via 23rd St. (212-683-3333). (E)

14th–42nd Streets, West Side

Applebee's Neighborhood Grill & Bar
This national chain invades Manhattan's freshly scrubbed and reinvented 42nd Street with an eager-to-please, affordable menu heavy on burgers, steak, and fajitas. • 234 W. 42nd St. (212-391-7414). (I-M)

★ AZ
If you think pan-Asian fusion is so last decade, make haste to the Flatiron triplex that used to be Flowers, remade with a glass elevator and retractable roof and now home to chef Patricia Yeo and her inspired culinary inventions. What works? A trio of sensational chutneys on Indian flatbread, and lapsang souchon–smoked quail with scallion pancakes, for starters. A street-level lounge caters to lighter appetites. • 21 W. 17th St. (212-691-8888). (E)

Hush
Part bar, part nightclub, part restaurant. If you find that

last part the most interesting, you'll appreciate the New American menu noshes like Peking-duck pizza and corn-meal-fried shrimp with braised Swiss chard, served in shareable portions. • 17 W. 19th St. (212-989-4874). (I-M)

★ Mesa Grill
It's a clumsy room. But just keep your head down and don't stop eating—Bobby Flay's mastery of the spicier things in life keeps getting more polished and exciting. Ribs, tomato-tortilla soup, shrimp-and-corn tamale, blue-corn-crusted snapper, and pan-roasted rabbit—eat here, and you'll ramble on too—are just sensational. Flay's gonna rope you in, and leave you hog-tied and smiling. • 102 Fifth Ave. (212-807-7400). (E)

Moran's
Charming and timeless New York City tavern that's been around for over 40 years. Six fireplaces and comfort food like steak, seafood, and pasta make this a warm and cozy Chelsea haven. • 146 Tenth Ave., at 19th St. (212-627-3032). (M)

Ohm
An all-in-one entertainment center offering dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an eclectic menu including sesame chicken tenders, Black Angus steak, and grilled salmon with lemon-caper beurre blanc. • 16 W. 22nd St. (212-229-2000). (M-E)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

Café Centro
A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. • 200 Park Ave., at 45th St. (212-818-1222). (M)

Coldwaters
Lots of fresh, simply prepared seafood—steamers, soft-shell crabs, lobsters, and grilled shrimp and scallops—in a casual atmosphere. Every dinner comes with garlic bread and all the salad you can eat, nearly anytime you want to. Brunch is served daily, and the kitchen stays open until 3 A.M. • 988 Second Ave., at 52nd St. (212-888-2122). (M)

★ Della Femina
It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: the souped-up seasonal American menu tastes just as good in the 212 area code. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Giambelli 50th Ristorante
Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. • 46 E. 50th St. (212-688-2760). (M)

★ Kuruma Zushi
Nobu and Bondst might draw celebrity sushi fans, but this is where you'll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight above a midtown side street. Cognoscenti put themselves and their taste buds in the nimble hands of the sushi chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn-Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)

The Leopard
This townhouse restaurant named for the famous Italian novel is known for its bargain four-course prix fixe, including unlimited house wine. The enclosed garden and the French-Continental menu—roast duckling, stuffed quail, filet mignon—attract a loyal following. • 253 E. 50th St. (212-759-3735). (M-E)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstriped bankers and big, big hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep enough into it to hide the blade—and the welcoming, unstiff service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Monkey Bar
Many talented chefs have made their way through this revolving door of a kitchen, which, in its latest incarnation under the direction of new executive chef David Walzog, is looking back to its all-American roots with entrées like butter-poached Maine lobster, New York strip steak, and seasonal sides like sweet corn succotash and sugar snap peas. David Rockwell's swanky design and the monkey-muraled bar remain unchanged—plushly comfortable in an Old New York way. • 60 E. 54th St. (212-838-2600). (E)

Nino's Positano
An upscale Italian restaurant specializing in food from the southern regions, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Oyster Bar
Unperturbed by the arriviste competition in the food court next door, the jewel of the pre-renovation Terminal continues to serve superlative pan roasts and clam chowders, and an overwhelming assortment of East and West Coast oysters. The sprawling subterranean space has the hustle-bustle feel of a cafeteria, which its snaking counters resemble, but don't be fooled—you pay for the privilege of eating under that vaulted tile ceiling. • Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M-E)

★ Peacock Alley
In this cushioned cocoon of a dining room off the lobby of the Waldorf Astoria, chef Laurent Gras—a disciple of Alain Ducasse—offers diners a chance to mix and match bite-size "courses" chosen from categories like Ocean and River, Field and Forest, and Farm. Or put yourself entirely in his hands with the seven-course "tête à tête" menu, each streamlined dish composed of just two ingredients achieving, in Gras's words, a "single clean note." • 301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E)

Smith & Wollensky
Urban cowboys herd together between deals over big steaks with outsize knives to match (for sale, of course) at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations from the chef at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M-E)

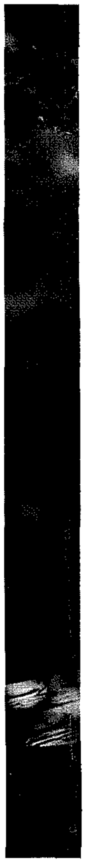
43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant overlooking a particularly swank stretch of Fifth Avenue. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a trio of soups), foie gras (with red-onion compote), and poached Dover sole. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M-E)

★ Baldoria
Everyone at Frank Pellegrino Jr.'s Baldoria toils ceaselessly to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox at the first sip of Frangelico. There's luscious veal scallopini, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary East Harlem celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

★ Beacon
The gimmick here is cooking everything over an open fire: wood-roasted trout, spit-roasted duck with grilled scallions, roast suckling pig with grilled apples and bitter chocolate rub, even oysters. The house-baked breads are exceptional. And in an age of designer martinis and so-so cosmos, the classic cocktail list is precision science. • 25 W. 56th St. (212-332-0500). (E)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when our town's steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of prime-aged beef and steakhouse standards. And there's a canopied outdoor terrace. • 123 W. 52nd St. (212-581-8888). (E)



Benihana
Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the lickety-split tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

Bombay Palace
This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori prawns, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent Indian breads. • 30 W. 52nd St. (212-541-7777). (M)

Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its popular prix fixe wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual, less expensive dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M-E)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbanely elegant steakhouse you will ever see, its meat locker filled with terrific beef. Now if they can only figure out how to get their staff up to the level of their surroundings and kitchen. The place is New York landmark potential. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

★ Island Burgers and Shakes
This Hell's Kitchen storefront with a Southern California-vibe specializes in burgers and chicken sandwiches, or churascos, in countless combinations and served on great bread and with superior condiments. A blackened churasco is almost painfully spicy and needs only minor embellishment (some blue cheese, or avocado and Monterey jack) to gain admission into our sandwich hall of fame. Great malteds douse the flames. • 766 Ninth Ave., nr. 51st St. (212-307-7394). (I) ($)

Johnnie's Italian
This old-world Italian restaurant has been a midtown fixture for over four decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I-M)

La Veranda
Northern Italian food. A popular theater district spot offering generous portions of fish, seafood, veal chops, and pasta and brunch on weekends. Free parking (with dinner) from 5 P.M. to 1 A.M. • 163 W. 47th St. (212-391-0905). (M)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Opening

Summer Spectacle

When you need new designer eyeglasses and crave imported chocolates—or vice versa—**Lunettes et Chocolat**, the multifaceted NoLIta boutique, is the ideal place to stock up on both. And this week co-owner Maribel Lieberman (pictured) opens a lush garden café out back with a small menu of sweet and savory crêpes, corn arepas topped with seafood salad and melted truffle cheese, and the dark, soupy Belgian hot chocolate that's made the shop's Cacao Bar a neighborhood hangout. (25 Prince Street; 212-925-8800.)

Palio
Stylish midtown duplex restaurant, with a famous ground-floor muraled bar depicting the Palio race and elegant preparations of Italian dishes like sliced hen pheasant on salad with white truffles, and monkfish ravioli with asparagus and fresh tomato. Jacket required. • 151 W. 51st St. (212-245-4850). (E)

Randolph's
Housed in the Warwick Hotel—which William Randolph Hearst built for his mistress, Marion Davies—this cozy restaurant and lounge has a lush, old-world feel and an eclectic menu of international snacks and entrées, from dim sum to a filet mignon sandwich. • 65 W. 54th St. (212-247-2700). (M–E)

Trattoria Dopo Teatro
Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties like braised baby octopus with red peppers and onions and tagliolini with lemon zest and vodka. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

'21' Club
You no longer need to wear a necktie at lunch, and chef Erik Blauberg has slightly modernized the country-club-classic menu— try the foie gras with black mission figs and pomegranate and the crispy black sea bass with champagne sauce. But the tablecloths at this famous Prohibition-era speakeasy are still red and white, toys still hang from the ceiling, Nixon's wine is still in the vaults, and, in spite of the lunchtime dress code, the crowd here doesn't have anything against neckties. • 21 W. 52nd St. (212-582-7200). (E)

Utsav Festive India
The bar of this regional Indian restaurant is located at street level while the contemporary dining room is built into a bridge spanning two midtown skyscrapers. The lunch buffet costs only $12.95, and à la carte entrées include ginger rack of lamb, tandoori filet mignon, and Bengali fish paturi. • 1185 Sixth Ave., nr. 46th St. (212-575-2525). (M)

57th–60th Streets

★ Alain Ducasse at the Essex House
After a harrowing ride through the critics' spanking machine, six-Michelin-star chef Alain Ducasse has emerged if not triumphant then at least standing. All his Cartier pens have been dutifully stolen, the array of mysterious knives presented in a leather case is gone, but the extravagantly Art Deco cocoon of a room feels more like a $160–prix fixe Michelin supernova now that the kitchen has pulled up its socks. Dishes that were very good to begin with have gotten even better—pea soup with crab cakes; silken woodcock, pheasant, and foie gras terrine; halibut with sea-urchin custard; glorious cheese; luscious rhubarb clafouti—and even the few disappointments don't sting so badly now that the chastised Ducasse has shown us his warm and fuzzy side. • 155 W. 58th St. (212-265-7300). (E)

★ Atlas
Each dish has a litany of preparations, and every single impressive yet complicated one of them gets explained to the diner. Chef Paul Liebrandt's food—marinated eels with watermelon, tagliatelle with cepes, and tuna with mini green-apple strudels—exhibits remarkable invention, though some dishes could use more restraint. All the house is missing is the confidence to let its guests sit back and observe Atlas's enjoyable qualities for themselves. • 40 Central Park So. (212-759-9191). (M–E)

Gabriel's Bar & Restaurant
Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M–E)

The Manhattan Ocean Club
Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. A pictorial menu features a dozen or so smiley-faced fish with a check mark indicating availability. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

★ Nicole's
Restaurants in clothing stores are usually more amenity than attraction. But this minimalist-chic dining room in the basement of Nicole Farhi's boutique is a rare exception. Chef Annie Wayte is obsessed with seasonal produce, and changes her menu every six weeks to prove it. The less expensive bar menu changes *daily*. Which means one ought not to grow too attached to her grilled-scallop-and-fennel salad, or the fritto misto of wild striped bass, haricots verts, and artichoke hearts. Then again, there's always the delicious incentive of having something new to discover next time. • 10 E. 60th St. (212-223-2288). (E)

★ San Domenico
You won't find a more elegant big-deal Italian restaurant in New York. We treasure it for the luxurious space at and between tables, the cool coach-leather chairs, the clockwork service, and the refinement of the risottos, pastas, fish, and game. Owner Tony May has an uncompromising passion for the highest quality Italian ingredients and devotedness to classical technique that rivals any Michelin-starred chef, and it shows. • 240 Central Park So. (212-265-5959). (E)

★ Shelly's New York
The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Art Deco–era Horn & Hardart Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger audaciously crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M–E)

Above 60th Street, East Side

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass in a warm citrus vinaigrette. • E. 72nd St. and ParkDrive N. (212-517-2233). (M–E)

★ Cafe Boulud
Most chefs have one menu to worry about. At Daniel Boulud's beige-on-beige bistro, Andrew Carmellini has four. For "Le Voyage," he globe-trots wherever his taste buds take him, from Vietnam to New Orleans. Mixing and matching is encouraged, so there's no reason why you can't begin with fresh- and smoked-salmon latkes from "La Saison," segue into potato-crusted sea bass from "La Tradition," and conclude with a warm fig tart from the menu called "Le Potager," nirvana for the vegetarian gourmet. • 20 East 76th Street (212-772-2600). (E)

Etou
"Fusion is indefeasible" reads the motto printed on Etou's menu. To support their thesis, the kitchen dabbles in Thai spices, Mexican chiles, even mozzarella cheese to jazz up otherwise traditionally prepared Japanese dishes. • 1420 Third Ave., nr. 80th St. (212-249-0738). (M)

★ Fred's at Barneys New York
Normally, the stuff served in department-store eateries is the gastronomic equivalent of the final clearance bin. Not so at Fred's. Its menu is an amalgam of au courant Italian (lovely pasta), guilt-ridden dietetic (chicken soup rendered fatless), and size-6-be-damned deli (chicken livers and pot roast to plotz from). Almost as satisfying as snatching up an irregular with no pulled threads. • 10 E. 61st St. (212-833-2200). (M–E)

Mark's
Decked out like a private London club, with plump, tasseled pillows to nestle against. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business

Photograph by Patrik Rytikangas.

lunches and off-duty get-to-know-yous in the *evening. Chef David Burke makes the tired catchall* "American fare" sing, and keeps the haute neighbors rapt with signature dishes like salmon pastrami with crushed pepper and a fabulous swordfish chop. • 100 E. 63rd St. (212-644-1900). (E)

★ Payard Patisserie & Bistro
You'll never shiver and blush the way Francois Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds to a place they've never been and will forever yearn to return. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave., nr. 73rd St. (212-717-5252). (M–E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a collection of Americana spiced up with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

★ Primola
There are hits and misses at this unassuming hangout where a core of entitled East Siders go to be surrounded by their peers and pampered by Giuliano Zuliani. The too-dry whole roasted branzino is redeemed by fabulous chunks of roasted potatoes, and we love the lush focaccia, a starter of clams and mussels in a fragrant broth, and charred rare slices of bistecca fiorentina—perfumed with rosemary, garlic, and olive oil. • 1226 Second Ave., nr. 64th St. (212-758-1775). (M–E)

Trata
With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

★ Jean Georges
Are you ready for an amazing evening that is not about you? Nothing and no one at Jean Georges steals center stage from the wondrous creations of its extraordinary chef, Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest *dish of asparagus and morels au jus to the unexpected* combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

River
The *faux*-tropical atmosphere provides a serene, bamboo-bolstered background for the familiar assortment of Vietnamese and Thai dishes. Standouts include chicken satay; pad Thai; spicy coconut chicken soup; and marinated beef with garlic, ginger, and plum sauce. • 345 Amsterdam Ave., nr. 76th St. (212-579-1888). (M)

★ Ruby Foo's
In what might be Auntie Mame's duplex during her high mah-jongg period, the black-bean sauce is vibrant and the wok steamed lobster is worth its weight in jade. And regardless of where you sit, you have to walk down the Mamescent staircase at least once. Screaming "Live! Live! Live!" is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

Sabor
As the abiding popularity of tapas proves, grazing never goes out of style. Customize a tiered tray of pan-Latino nibbles like shrimp empanaditas, octopus salad, smoked-chicken croquettes, and tuna seviche and watch the Upper West Side roll by, in all its dog-walking, stroller-pushing glory. • 462 Amsterdam Ave., nr. 82nd St. (212-579-2929). (I–M)

Sapphire Indian Cuisine
A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle. The prix fixe lunch buffet is a bargain, and all *the trendy territories (Goa, Gujarat) are well-represented.* • 1845 Broadway, nr. 61st St. (212-245-4444). (M)

Opening

Heirlooms, Vegetables

Antiques dealer Bernard Decanali has outfitted many of Manhattan's better-known French bistros, like Lucien and Casimir, but until recently he'd resisted the expat Frenchman's impulse to open one of his own. He caved in late June and christened the garden of his Boerum Hill antiques shop **Sherwood Café**. Now he serves light French fare like the croque miss, an open-face poached-egg-and-ratatouille sandwich, and the Sherwood Special, a shareable charcuterie-and-cheese assortment presented on a handmade rustic board. Funky seating arrangements are fashioned from an antique tin bathtub, a barbershop chair, even a (well-scrubbed, we presume) carved bluestone Turkish toilet excavated from a French castle. "I propose for people to relax, take their shoes off, stay two hours," says Decanali—and maybe drop $650 on a 1930 walnut buffet on the way out, too. (195 Smith Street, Brooklyn; 718-596-1609.)

★ Sylvia's
Though it's lost few if any acolytes, Sylvia's is hardly a Harlem hangout anymore. On any given night, you can find more Columbia students there than you can in study hall, not to mention Asian tourists by the busload. Still, that hasn't changed Her Majesty's covenant by one black-eyed pea. The hot ribs still fall right off the bone. Pork chops induce finger-licking. And desserts like rum cake and coconut cake are deliriously good. • 328 Lenox Ave., bet. 126th and 127th Sts. (212-996-0660). (I)

Brooklyn

Nick's Lobster
This is the kind of family-style restaurant you'd expect to find in Maine or Montauk, not downstream from the Kings Plaza shopping center in southeastern Brooklyn. In good weather, dine on the canopied deck, which overlooks Mill Basin, and order lobster with corn and steak fries off the no-frills seafood menu, and a pitcher of Miller. Sit as close to the railing (and as far from Flatbush Avenue) as possible, and contemplate the coastal quiet—at least until the next Jet-Skier comes blasting by. • 2777 Flatbush Ave., Brooklyn (718-253-7117). (I–M)

Queens

★ La Flor Bakery and Cafe
A wonderful neighborhood resource, this cozy Woodside café has two mouthwatering pastry displays, one stocked with Mexican rolls and buns, the other brimming with sour-cream coffee cake and cranberry scones. If breakfast is an embarrassment of riches, lunch and dinner are equally, intriguingly bicultural. The Mexican chef cooks food from his Puebla past (tortas, tacos, and quesadillas) and his New York present (pan-roasted salmon in a spinach-caper sauce, say), and nothing—even, incredibly, the steak au poivre—costs more than $10.95. • 53-02 Roosevelt Ave. (718-426-8023). (I)

Westchester

Equus
No ordinary hotel restaurant, this one is housed within a hundred-year-old castle called, appropriately enough, the Castle at Tarrytown, a Relais & Châteaux property with Hudson River views. Dinner is a $58 prix fixe, and offers such contemporary French fare as terrine of foie gras with Calvados, pan-roasted wild striped bass with corn ravioli, and medallions of venison with red cabbage and root-vegetable cakes. Jacket required. • 400 Benedict Ave. (914-631-1980). (E)

Photograph by Bruce Katz.

Classical & Dance

Edited by Alicia Zuckerman

Ground Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Classical Music

Mostly Mozart

Christian Zacharias
Leads the festival orchestra in his conducting debut with Haydn's Symphony No. 31 (*Hornsignal*) and Vanhal's Symphony in G minor. He's also the featured pianist in Mozart's Piano Concertos Nos. 6 and 19. 8/7–8/8 at 8. • Avery Fisher Hall, Lincoln Center (212-721-6500); $22–$42.

Zéphyros Wind Quintet
Chamber ensemble is presented in conjunction with the Lincoln Center Out-of-Doors Festival. 8/9 at 5:30. • North Plaza, Lincoln Center (212-875-5108); free.

Europa Gallante
Performs an all-Vivaldi program on period instruments. 8/9 at 8. • Avery Fisher, Lincoln Center (212-721-6500); $22–$42.

Andreas Haefliger and Christian Tetzlaff
Acclaimed pianist and violinist join the festival orchestra for Beethoven's Piano Concerto No. 3, Mozart's Violin Concerto No. 5, and other works by both composers. 8/10–8/11 at 8. • Avery Fisher Hall, Lincoln Center (212-721-6500); $22–$42.

Austro-Hungarian Haydn Orchestra
Rare performance of Haydn's *The Seasons* features Wiener Singakademie (Choir of the Vienna Konzerthaus), 8/12 at 5 at Avery Fisher Hall; all-Haydn program includes Overture to *La Fedeta Premiata*, Symphonies Nos. 45 and 88, and Piano Concerto in D, 8/13 at 8 at Alice Tully Hall. • Avery Fisher and Alice Tully Halls, Lincoln Center (212-721-6500); $22–$42.

Other Events

"Bridgehampton Chamber Music Festival"
Fourteen-year-old composer Athena Adamopoulos is on hand for the world premiere of her Piano Trio No. 1 at the festival's Kids Concert, 8/7 at 5; all-Shubert, 8/8 at 8; works by Brahms and Kenji Bunch, 8/11 at 8; and Beethoven and Stravinsky, 8/12 at 6:30. • Bridgehampton Presbyterian Church, 2429 Montauk Hwy. (212-741-9403); $30, Kids Concert $10.

New York Chamber Symphony
Baritone Stephen Salter and pianist Linda Osborn-Blaschke perform songs by Barber, Foster, Gershwin, Porter, and Clements. 7/7 at 7:30. • Central Park, Naumburg Bandshell (212-262-6927); free.

"MOMA's Summergarden Concerts"
Presents songs from around the world: works by Copland, Wolpe, Stravinsky, Bartók, and others. 8/10–8/11 at 6. • Bryant Park, Sixth Ave. between 40th and 42nd St. (212-708-9491); free.

American Singers' Opera Project
Opera-workshop participants present a recital of art songs by Fauré, Schumann, Hoiby, and others. 8/12 at 4. • Christ and St. Stephen's Church, 120 W. 69th St. (212-969-0090); free.

Bronx Arts Ensemble
Presents "100 Years of Tango from Argentina and Uruguay," with dancers. 8/12 at 2, Van Cortlandt Park; and at 4, Fordham University, Bronx Rose Hill Campus. Call for rain date. • Rockwood Drive Circle, Van Cortlandt Park; McGinley Center, Fordham University, Bronx Rose Hill Campus, Southern Blvd. (718-601-7399); free.

Opera

American Singers' Opera Project
Staged performances of Mozart's *Don Giovanni*, 8/9 and 8/11 at 7; and an evening of opera scenes, 8/10 at 7. • Harry Dejur Playhouse, Henry Street Settlement, 466 Grand Ave. (212-969-0090); $15.

Dance

Ballet Tech
Eliot Feld's company's annual summer-preview season includes revivals *Theatre*, *Jukebox*, and *Ah, Scarlatti*, Feld's new *Pacific Dances* for eleven women, set to Hawaiian slack-key guitar, and others. 8/6–8/18 at 8. • The Joyce Theater, 175 Eighth Ave. (212-242-0800); $35.

"Lincoln Center Out-of-Doors Festival"
Performances include Janavak National Folk Dance Company (from India), 8/8 at 6; Mark Morris Dance Group, 8/8 at 8; Tina Croll and James Cunningham (Balkan brass meets dance), 8/9 at 6:45; Cleo Parker Robinson Dance, 8/10–8/11 at 8; "From Chinatown With Love" (dance and music of ancient China), 8/11 at 5:30; and Hung-Sheng Lion Dance Theater of Taiwan, 8/12 at 8. • Various outdoor locations, Lincoln Center (212-875-5108); free.

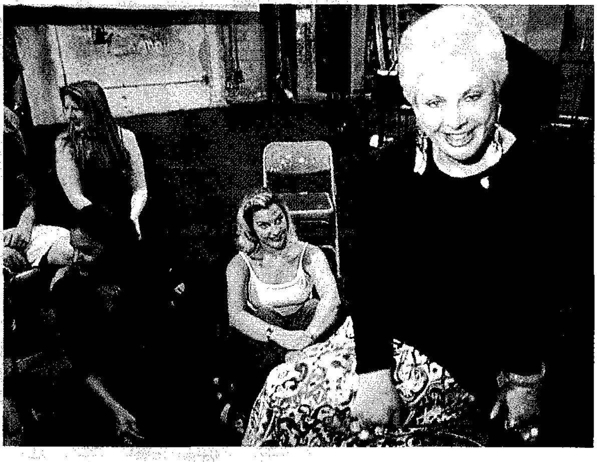
"New York International Fringe Festival"
Returning for its fifth year, this festival presents the Eva Dean Dance Company in *Balls, Balls, Balls;* 3rd Rail Dance's *Spun/Uktena;* Flamenco Dance Theater's *Son Flamenco*; and many more. Call for details, or visit www.fringenyc.org. • Various Lower East Side venues (212-420-8877); $12.

Mark Morris Dance Group
"Celebrate Brooklyn!" festival presents the pride of the borough in *Dancing Honeymoon*, *Grand Duo*, and other favorites, with live music—Morris wouldn't have it any other way. • Prospect Park Bandshell, 9th St. and Prospect Park West (718-855-7882, ext. 45); $3.

Opening

Second Song

In 1995, after a not-so-pleasant divorce, Nancy Stokes-Milnes didn't head for a midlife crisis. Instead, she founded the **American Singers' Opera Project** (ASOP). "It was like I was suddenly free to do anything I wanted to do," recalls the voice teacher and former opera singer. "I had always sort of wanted to do something like this, and so I just did it. It worked out, and it *keeps* working out," she says, looking kind of surprised. The seven-week intensive summer workshop culminates this week with its first full production—two performances of Mozart's *Don Giovanni*, with separate casts. ASOP is geared toward preprofessionals who can't afford to quit their day jobs—among them, this year, a model and a legal secretary—or travel to Europe to attend much pricier programs. Tuition is just $750, and classes meet nights and weekends. "They're all music people," says Stokes-Milnes of the students, who must audition and can't be late-in-life dilettantes. "They have to have some amount of sophistication." While students learn from accomplished opera singers like Paul Plishka and Martina Arroyo, a bevy of other professionals teach things like how to laugh and fall and die onstage, makeup, and audition dress and technique. Cultivating a singer can mean combating someone's natural instincts. "One guy, just by the way his face falls, he looks very disdainful. I say, 'You gotta keep smiling, gotta keep smiling, otherwise you look aloof,' " she says in a singsongy soprano of friendly admonishment. Even artist etiquette is part of the curriculum, Stokes-Milnes notes. "Part of your job is going to the teas, and going to the lunches, and being nice to the board members." (See "Opera.") A.Z.



Photograph by Michael Sofronski.

cue

Nightlife

Edited by Ethan Brown

Concerts

Emmylou Harris
With Spyboy. 8/7 at 7:30. A Benefit for "Celebrate Brooklyn!" • Prospect Park Bandshell, 9th St. and Prospect Park West, Brooklyn (212-307-7171). $25–$45.

"MTV's TRL Tour"
With Destiny's Child; Nelly; Eve; Dream; 3LW. 8/11 at 7. • Jones Beach Theater, Wantagh, Long Island (212-307-7171). $29.75–$49.75.

Radiohead
With the Beta Band; Kid Koala. 8/7 at 8. • Madison Square Garden, 34th St. and Seventh Ave. (212-307-7171). $45.

Ringo Starr and His All Starr Band
8/9 at 8. • PNC Bank Arts Center, Holmdel, N.J. (212-307-7171). $12.75–$42.75.

Rod Stewart
8/7 at 8. • Jones Beach Theater, Wantagh, Long Island (212-307-7171). $39.25–$79.25.

Small Stages

B.B. King Blues Club & Grill
8/8: Roomful of Blues. 8/9: Jefferson Starship performing Jefferson Airplane's *Surrealistic Pillow*. 8/10: "The Verizon Music Festival" presents: Delta Blues Cartel. 8/11: Sister Sledge. 8/12: Magic Dick and Jay Geils Bluestime. • 243 W. 42nd St. (212-997-4144).

Bottom Line
8/7: Victoria Williams and Mark Olson. 8/9: Brave Combo; Church of Betty. 8/10: Mahavishnu Project. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
8/9: Antibalas. 8/10: Edwin McCain. • 6 Delancey St. (212-533-2111).

"Celebrate Brooklyn"
8/9: "Around the World in Eighty Days." • Prospect Park Bandshell, 9th St. and Prospect Park West, Brooklyn (718-855-7882 or www.brooklynx.org). Free.

"Celtic Nights"
Free Celtic-music concert series outside the World Trade Center. All performances begin at 6. 8/7: Cherish the Ladies. • World Trade Center; enter at Church and Dey Sts. (212-995-1898). Free.

Central Park SummerStage
8/6: Erykah Badu ($45 general admission; $65 bleachers). 8/9: Bebel Gilberto; Antony and the Johnsons; Ray Velasquez. 8/10: Bela Fleck and the Flecktones; Keb Mo ($32). 8/11: "Body & Soul" with D.J.'s François Kevorkian, Joe Claussell, and Danny Krivit ($10). 8/12: "Family Jam!" with Chinese Golden Drag Acrobats. 8/13: Steve Earle; Waddie Mitchell. • Rumsey Playfield, 72nd St. at mid-park. No phone. For more information, visit www.summerstage.com. All shows free unless otherwise noted.

"City Folk with WFUV FM"
Free outdoor concerts in front of the Twin Towers, Wednesdays from 6–8. 8/8: Susan Werner; Ellis Paul. • Tower 1, One World Trade Center (212-435-4170). Free.

Fez
Thursdays: Mingus Band Band. 8/7: Cameron Dezen; Gail Ann Downey; Emm Gryner. 8/10: Jackie Beat. 8/11: Jackie Beat; Va Va Voom Room. 8/12: Margarita Pracatan; Jackie Beat. • Time Cafe, 380 Lafayette St. (212-533-2680).

Ground Rules

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Irving Plaza
8/7–8/8: The Word featuring John Medeski, the North Mississippi Allstars, and Robert Randolph. 8/10: Luka Bloom; Susan McKeown. • 17 Irving Pl. (212-777-6800).

Knitting Factory
8/6: Flicker Film Festival; Marmoset. 8/7: Kevin Coyne. 8/9: Leo Kaapana; Cyril Pahiuni. • 74 Leonard St. (212-219-3055). $.

Makor
8/7: Kelly Joe Phelps. 8/9: Neshama Carlebach. • 35 W. 67th St. (212-601-1000).

Manitoba's
Mondays: Beat Rodeo. Tuesdays: "Popcorn Tuesdays." Fridays: Adam Roth. • 99 Ave. B (212-982-2511).

Maxwell's
8/7: Barbara Manning. 8/11: Longwave; Varnaline. 8/12: Peter Blegvad. 8/13: Jim White. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
8/6: Sally Taylor; Cash Brothers; Amy Miles; the Gun Shy. 8/7: The Lowest of the Low; American Popular. 8/8: Glenn Tilbrook; David Poe. 8/9: Black Rebel Motorcycle Club; Glenn Tilbrook. 8/10: The Cancer Conspiracy; the Candy Darlings; Crimson Sweet; the Inflatable Men. 8/11: Five Eight; Paint; the Beans. 8/12: Jet Set Six; Morrican Youth; CoCo and Co. 8/13: Varnaline; Hopewell; Goner. • 217 E. Houston St. (212-260-4700).

S.O.B.'s
8/7: Smut Peddlers; Thirstin Howl III. 8/8: Res. 8/9: Les Hombres Calientes. • 204 Varick St. (212-243-4940).

The Village Underground
8/7: Mountain. 8/8: Dragpipe; Adharma; Reach. • 130 W. 3rd St. (212-777-7745).

Wetlands
8/7: The Code Talkers. 8/8: River City High. 8/9: Will Hoge. 8/10: Mothers Favorite Child. 8/12: The Business; Agnostic Front. 8/13: Simon Says. • 161 Hudson St. (212-386-3600). $.

Clubs

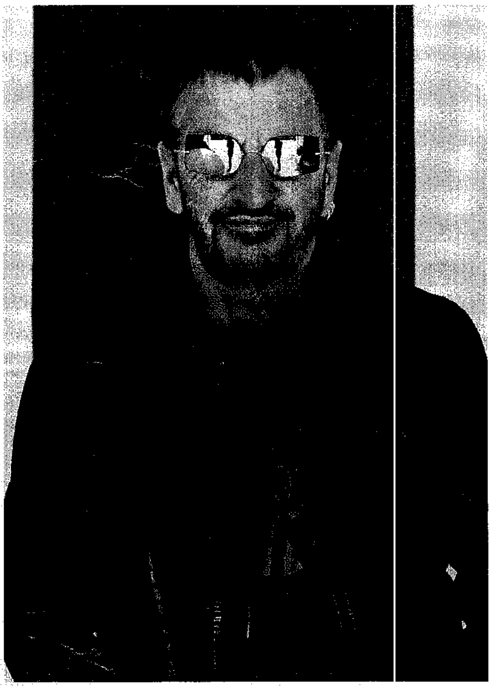
"Alize Cruise to Passion Dance Party"
Fridays at 7 and 10; Saturdays at 10. 8/10: Joey Llanos. 8/11: Victor Font. • Pier 16, South Street Seaport (212-630-8888). $20.

Baktun
After a nearly yearlong wait, this small meatpacking-district nightspot finally has its cabaret license. And just in time, as the city has been left with only a handful of superclubs and a smattering of uninteresting bars because of Giuliani's quality-of-life crackdowns. The first Friday of every month: Rotating house-music D.J.'s spin at "Confusion." Second Friday: Long-running house party "Bang the Party" with Lorie and E-Man. Third Friday: Eclectic dance music with D.J. Wayne Pate at "Soularium." Fourth Friday: Icelandic promoters Holmar and A. Gram's super-cool "N'Ice." Saturdays: Drum 'n' bass at "Direct Drive." Tuesdays: House great Tony Humphries. Thursdays: Deep house with D.J. Jamyz Nylon. • 418 W. 14th St. (212-206-1590).

Centro-Fly
Once dominated by the bottle-service set, Centro-Fly has now achieved a near-perfect mix of Wall Streeters

Concert

Still a Starr



"The Beatles started in clubs and ended up in Shea Stadium," says **Ringo Starr**. Because the primitive PA systems of the time were totally drowned out by screaming girls, "it got a little silly." But since 1989, Starr has spent more time on the road than in the studio, fronting—and, of course, drumming for—a series of All Starr Bands, composed of ever-changing casts of seventies rockers, from Clarence Clemons to Randy Bachman. This summer, the tour's seventh edition will feature Sheila E., Greg Lake, Ian Hunter, Howard Jones, Roger Hodgson, and Mark Rivera. "The model for this was, I wanted to go on tour, but I didn't want to stand in front for two hours," says Starr, who performs his own material for half the show and spends the other half on drums while his sidemen perform a few old hits apiece. "We're like the seven Musketeers," he says—although he admits he'd never met any of them except Jones until a few months ago. As for his *other* band, he admits some surprise that the Beatles' *1* did quite as well as it did. "It was No. 1 in 35 countries," he says, "but it's proof that the music will out. A lot of the kids who bought that record never saw us." He laughs. "Last year my profile was really low, but this year I'm having trouble in the supermarket again." (See "Concerts.") ROBERT LEVINE

Photograph by Vanessa Von Zitzewitz.

It's a Soul Thing

"Body & Soul" D.J.'s François K, Danny Krivit, and Joe Claussell brought house music to the masses—and out of the dark night of clubland—for two years running at Central Park's SummerStage. Now they're back for a third year, and this time the British collective Incognito—known for big, sweeping retro-disco like "Nights Over Egypt" and soul-funk like "Always There"—will join the sure-to-be-ecstatic proceedings. (See "Small Stages.")

'hotograph by Donna Ward.

vith loosened ties, D.J.-bag-carrying dance-mu-ic fanatics, and track-suited deep-house heads. And the club's new downstairs area, the Pinky Room, is a triumph of both design (three cheers or its tacky, rec-room porno feel!) and program-ning (D.J.'s like Artful Dodger and Dimitri from Paris have already graced its kitschy environs). Tuesdays: "Sparkle City," with D.J.'s Mark Ron-son and Q-Tip. Wednesdays: "Little" Louie Vega. Thursdays: "Subliminal Sessions," with D.J. Erick Morillo and big-name special guests. Fridays: 'GBH" hosts some of the more adventurous ights at the club with D.J.'s like Ashley Beedle ınd Marshall Jefferson. Saturdays: Energetic ıouse and big beat with "Plant"; in the Pinky Room, Chez Music honcho Neil Aline hosts 'We and the Music." 8/10: Kerri Chandler. 3/11: Johnny Moy; Jon Cutler; Neil Aline. • 45 N. 21st St. (212-803-7859).

Filter 14

Very quietly (and with almost no promotion to speak of), this meatpacking-district nightspot has become a avorite of the dance-music cognoscenti thanks to its angin', deep-house-oriented Friday nights (which ıave seen the likes of David Morales, Tony Humphries, and Teddy Douglas on the turntables) as well as its Tuesday-night party with legendary dance-nusic producer turned tech-trance icon Satoshi Tomiie that goes into the wee hours of the night. • 432 W 14th St. (212-366-5680).

Shine

This downtown spot is now host to excellent, enthu-iastically received D.J.-oriented nights as well as up-ınd-coming rock and dance acts. Tuesdays: Brazilian nusic with Ze Luis. Thursdays: The gloriously great D.J. Ron Trent and special guests like Phil Asher and Norman Jay. Fridays: House, techno, and trance D.J.'s ınite for "Touch." Saturdays: "The Show" with D.J. Big Ben. • 285 W. Broadway (212-941-0900).

Spa

The health-and-wellness theme (white walls, bath-ooms designed to look like saunas) is thankfully nostly unobtrusive, and the crowd is thankfully not excessively chic. Spa promoter Steven Lewis maintains he kind of balance between office *zhlubs,* club kids, ınd A-listers he pulled off so nicely in the early days of he now-defunct Life. Wednesdays: Rock 'n' roll spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and ashionistas take over with "Ultra" featuring hip-hop, ıouse, and rock 'n' roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Over-lressed Euros line up for "Jet Set" with D.J. Eric La-Peau. • 76 E. 13th St. (212-388-1060).

New York metro

Find a bar or club: Search our listings of more than 500 great bars by type and location at www.nymetro.com/bars.

Vinyl

Still as strong as ever, thanks to a troika of the city's best dance parties—"Be Yourself," "Shelter," and "Body & Soul." Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now-legendary afternoon party "Body & Soul." Thankfully, the crowd has thinned a bit lately, leaving plenty of room for dancing. • 6 Hubert St. (212-343-1379).

Jazz

Birdland

Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: From 5:30 to 7:30 P.M., David Ostwald's Louis Armstrong Centennial Band. Tuesdays: The Famous Duke Ellington Orchestra. 8/9–8/11: "Early Miles: 1947–54" with Tom Harrell, Brian Lynch, David Weiss, Craig Handy, Don Friedman, Dennis Irvin, Adam Nussbaum. • 315 W. 44th St. (212-581-3080).

Blue Note

With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 8/7–8/12: Ron Carter Quartet and Russell Malone Trio. • 131 W. 3rd St. (212-475-8592).

City Hall

Fridays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. • 131 Duane St. (212-227-7777).

Guggenheim Museum

Fridays and Saturdays in August: "Worldbeat Jazz" with composer and acoustic bassist Joel Forbes. Performances begin at 5. • 1071 Fifth Ave., at 88th St. (212-423-3500). Free with museum admission.

Iridium

Formidable jazz comers and the occasional legend grace this now-legendary jazz spot, now at a new location in midtown. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 8/7–8/12: Kenny Garrett Quartet. • 1650 Broadway, at 51st St. (212-582-2121).

Red Blazer

Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center

The Rose Center is open until 8:45 P.M. Fridays; suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. 8/10: Wessell "Warmdaddy" Anderson Quartet. • Museum of Natural History, Central Park West at 79th St. (212-769-5100).

Small's

Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Smoke

A great jazz lounge with low cover to boot. 8/6: Jam Session with John Farnsworth. 8/7: Hammond B3 Organ Grooves. 8/8: Hotpants Funk Sextet Plus One. 8/9: David Hazeltine Trio. 8/10–8/11: Pete LaRoca Trio. 8/12: Chris Washburne and Syotos. 8/13: Jam Session with John Farnsworth. • 2751 Broadway, at 105th St. (212-864-6662).

Tonic

Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 8/6: Nara Trio; Nels Cline and Elliott Sharp. 8/7: Big Jack Fan Club. 8/8: Okkyung Lee and Ikue Mori; Jim O'Rourke, Ikue Mori and Tim Barnes. 8/9: EST; Roy Campbell, Lou Grassi and Wilbur Morris; Brad Shepik Group. 8/10: John Zorn, Marc Ribot, and Vinicius Cantuaria; S.I.M. and Vinicius Cantuaria. 8/11: Joe McPhee; Louie Belogenis. 8/12: Janet Wygal; Tedd Prudhomme. 8/13: Steve Lantner Trio with Mat Maneri. • 107 Norfolk St. (212-358-7503). $.

Up Over Jazz Cafe

8/10–8/11: Joris Teepe Quintet. • 351 Flatbush Ave., Brooklyn (718-398-5413).

Verizon Music Festival presents: "Forward Motion: 50 Years of 'New' Music"

8/7: Roscoe Mitchell & the Note Factory; Mark Dresser Trio with Denman Maroney & Mattias Ziegler ; Tim Berne's Hard Cell with Craig Taborn & Tom Rainey. 8/8: Archie Shepp/Roswell Rudd "Live in New York" with Andrew Cyrille, Grachan Moncur, and Reggie Workman. 8/9: Sun Ra Arkestra; Nels Cline & Gregg Bendian "Interstellar Space Revisited"; D.J. Spooky That Subliminal Kid. • Pace Downtown Theater at Pace University, Spruce St. bet. Park Row and Gold St. (212-346-1715). All shows are $25.

Verizon Music Festival presents: "Hot Summer Nights"

8/8 at 8. With Al Jarreau; George Duke; Rachelle Ferrell. • Beacon Theatre, 2124 Broadway, at 74th St. (212-307-7171). $45–$85.

Verizon Music Festival presents: "Latina Grooves"

With Daniela Mercury; Maria Rivas; Albita. • Beacon Theatre, 2124 Broadway, at 74th St. (212-307-7171). $35–$60.

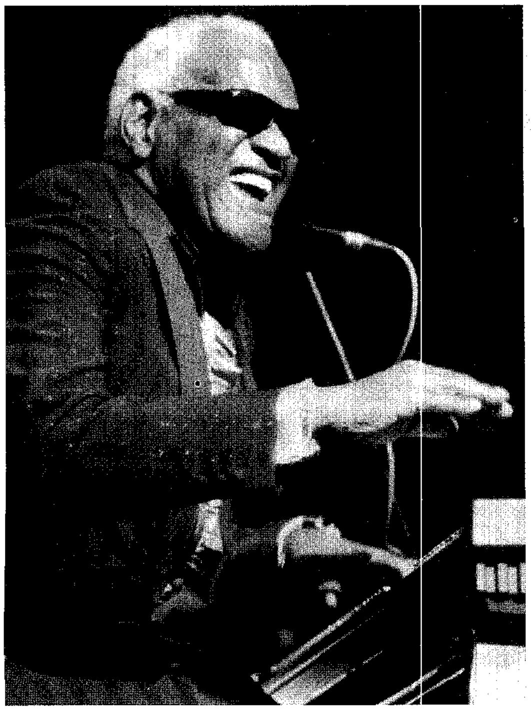
Verizon Music Festival presents: Ray Charles

With Natalie Cole. 8/9 at 8. • 131 W. 55th St. (212-581-1212 or 877-581-5212). $35–$75.

Festival

Just-Right Jazz

The JVC Jazz Festival revolves around remembrances of bop things past, while the Vision Festival looks toward a less certain, fusion-oriented future. But the **Verizon Music Festival**, which runs August 7 to 11 at venues around the city, falls comfortably between the two. The city's most wide-ranging festival incorporates avant-garde (Sun Ra Arkestra, D.J. Spooky), fusion (Chuck Mangione), and Latin jazz (Daniela Mercury, Maria Rivas) as well as legends like Ray Charles (pictured), Archie Shepp, and Wayne Shorter. (See "Jazz.")



Verizon Music festival presents: The Wayne Shorter Quartet
8/11 at 4. • Columbia University Quadrangle; enter at 116th St. and Broadway (no phone). Free.

Village Vanguard
Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 8/7–8/12: Kurt Rosenwinkle Quartet. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Boston Comedy Club
Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8,10, and midnight. • 82 W. 3rd St. (212-477-1000).

Carolines On Broadway
In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. $12.50–$24.50; two-drink minimum. Mondays, "New Talent Night," hosted by Eddie Brill. 8/6–8/8: Lisa Lampanellia. 8/9–8/12: Darrell Hammond; Damon Williams and Charles Walden. • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar
A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. 8/6–8/12: Colin Quinn; Allen Harvey; Godfrey; Paul Provenza; Tom Papa; Greer Barnes. • 117 MacDougal St. (212-254-3480).

Comic Strip
Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

Dangerfield's
Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. • 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

Gotham
A trendy comedy spot in the Flatiron district. Every Tues. and Sun.: New Talent Showcase; Wednesdays with Robert Klein. Shows Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. 8/8: "Comedy Salsa." 8/9: "Homo Comicus." 8/10–8/11: Angel Salazar; Mitch Fatel; Greg Rogell. • 34 W. 22nd St. (212-367-9000).

Stand-up New York
Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 12:15 A.M. $12 cover. • 236 W. 78th St. (212-595-0850).

Cabaret

Algonquin Hotel
The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) Through 8/11: Daryl Sherman. • 59 W. 44th St. (212-840-6800).

Arci's Place
A Murray Hill–area Italian restaurant with an intimate cabaret space. Through 8/11: "An Evening With Donna McKechnie." • 450 Park Ave. So., at 30th St. (212-532-4370).

Cafe Carlyle
Every Monday night, Woody Allen swings throug the early set with Eddy Davis & His New Orlean Jazz Band at 8:45. Cover is $60. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Cafe Pierre
Tues.–Sat., singer-pianist Kathleen Landis celebrate her fourteenth year at the Cafe Pierre with a specia program called "Fascinating Rhythms: 50 Years o American Popular Song and Jazz." Sun.–Mon., Nancy Winston sings and plays piano. $19 minimum; jacket and tie required. • Fifth Ave. at 61st St. (212-940-8195)

The Carnegie Club at Carnegie Bar and Books
Fridays and Saturdays at 9:30 and 11: Sinatra impersonator Cary Hoffman, backed by Stan Rubin' eleven-piece big band. $20 cover; two-drink minimum. • 156 W. 56th St. (212-957-9676).

Danny's Skylight Room
8/6: Mark Hartman and Jeremie Michael. 8/7: Charle Lindbergh. 8/8: Susan Ellman. 8/9 and 8/10: Blosso Dearie. 8/11: Sylvia Barnes. 8/12: Blossom Dearie 8/13: "A Square in the Social Circle: The Songs of Betty Hutton." • 346 W. 46th St. (212-265-8130).

Don't Tell Mama
What better way to wind down after an evening o overwrought Broadway fare than some understate cabaret? Thursdays: "Seth's Broadway Chatterbox.' Fridays: "Gay and Lesbian Stand-Up and Musica Comedy Fest!" with Michael Conley and Co. Saturdays at 8:30: "Poole Party." Saturdays at 11: "Jud Garland and Liza Minnelli Live!" with Tommy Femi and Christine Pedi. • 343 W. 46th St. (212-757-0788). $

FireBird Café
The theater district's best post-show snuggery, righ next door to an overwrought Russian restaurant— steer clear of the Cossack-dagger-toting doormen an you'll be fine. Sets Wed.–Thurs. at 9; Fri.–Sat. at 9 an 11. $30 cover; $15 minimum. • 365 W. 46th St. (212 586-0244).

Judy's
This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig b Judy herself. 8/6: "Leer Mondays." 8/9: Nancy Hausman with John Wallowitch. 8/10: Armando Rivero with David Lahm. 8/12: Renee Smith in "N Strings." 8/13: Thom Warren in "Organized Chaos.' • 169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410)

Performance

Men of the Word

Reinterpreting obscure moments of music history is all the rage these days, from Moby' samples of Alan Lomax's field recordings to Little Steven's garage-music series at the Vil lage Underground. Continuing in that do-look-back vein is **The Word** (pictured), a grou made up of John Medeski of Medeski, Martin & Wood; the North Mississippi Allstars; an pedal-steel player Robert Randolph that tackles "sacred steel," a gospel-like music prac ticed in the House of God branch of the Pentecostal Church 100 years ago. The grou brings its inspirational sound to Irving Plaza August 7 and 8. (See "Small Stages.")

Photographs: top, Joe Adams; bottom, courtesy of Ropeadope Record

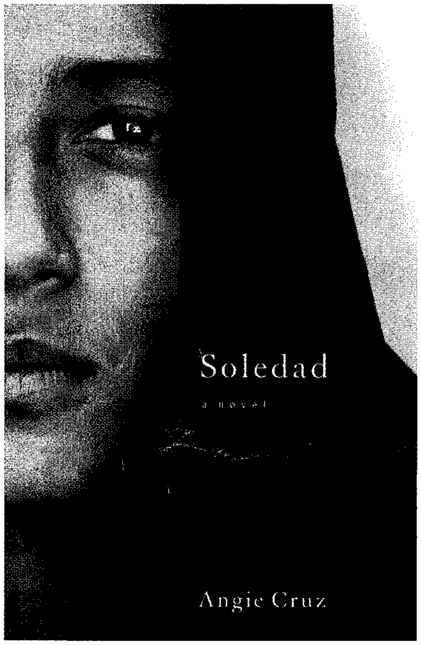
TheMix

Edited by Boris Kachka

In Print

Raising the Barrio

By her own count, **Angie Cruz** is the fourth or fifth Dominican author writing in English to be widely published. But ten years ago—before Junot Díaz or Julia Alvarez appeared—there were no such writers at all. That's around the time Bill Cosby walked into a Madison Avenue store called Cashmeres, Etc., where Cruz was working her way through FIT after leaving her Dominican-American family behind in Washington Heights. Cosby asked her what she wanted to do with her life. "I told him I'd love to be a bohemian artist-writer person," she says now, visibly uncomfortable with the name-dropping in between nibbles of chips and salsa at Time Café. Cosby, a mentor of sorts, helped her discover James Baldwin and Zora Neale Hurston, and Cruz went from there, eventually graduating from college and getting her fiction MFA from NYU. This month, her transformation culminates in *Soledad* (Simon & Schuster, $23), her intricate first novel about an assimilated Latina returning to Washington Heights. And as the co-founder of Women in Literature and Letters, Cruz hopes to cultivate yet another batch of Dominican-American writers. "You know the old-boys' network," she says. "Well, this is the same thing for women of color." Cruz also moved back to Washington Heights—"as one of the new gentrifiers," she confesses—where most of her family still lives on one block. Her next novel, a pop-culture riff about a girl named after the TV show *Dallas* and a boy fixated on Mos Def, will also be set there. "Every time I start working on something new," she says, "I go back to writing about the neighborhood. I'm a little Washington Heights-obsessed right now. I still feel like there's a lot to be said." B.K.



Radio Highlights

Studio 360
Woody Allen is Kurt Andersen's most prominent guest on an episode exploring facets of 1940s culture, from Jacob Lawrence's paintings to the Japanese internment camps. • 8/11 at 10 A.M. on WNYC, 93.9 FM, 8/12 at 7 P.M. on 820 AM.

Salzburg Festival Radio Finale
The final broadcast of the famous festival features Julian Rachlin on violin and Itamar Golan on piano performing the works of Mozart, Mendelssohn, Brahms, and Dvorak. • 8/11, 8 to 10 P.M. WNYC, 93.9 FM.

"The Next Big Thing"
A very New York–centric episode of Dean Olsher's variety program visits the Amato Opera company's tiny space, Brooklyn's Center for Thanatology Research, and Green-wood Cemetery. Local performance poets Sarah Jones and Carl Hancock Rux also share their work. • 8/12 at 11 A.M. WNYC, 93.9 FM, and 6 P.M. on 820 AM.

"Selected Shorts"
The weekly broadcast of Symphony Space's reading program continues with Fionnula Flanagan dramatizing Edna O'Brien's "Violets," and Christina Pickles reading T. C. Boyle's "Sinking House." • 8/12 at noon on WNYC, 820 AM, and 6 P.M. on 93.9 FM.

James Lee Burke
The author, most recently, of *Bitterroot,* talks about his novel with the eponymous host of the Lewis Burke Frumkes Show. • 8/12 at 8 P.M. WPAT, 930 AM.

Lectures and Panels

"How Sweet It Is!"
The latest installment in Vino-versity's series of instructional wine workshops focuses on a wide variety of ports and dessert wines. • 8/7, 6:30 to 9 P.M. Divine Bar, 55 Liberty St. (212-791-WINE); $35 in advance, $45 at the door.

Herman Badillo
He isn't exactly the front-runner in this year's mayoral free-for-all, but Badillo gets equal time, speaking at this week's session of Makor's "Meet the Next Mayor" series. • 8/8 at 7:30 P.M. Makor, 35 W. 67th St. (212-601-1000); $5.

"No Dancing Allowed!"
Somewhat of a misnomer (given the D.J. dance party that follows), this discussion panel (including music-community activists, academics, promoters, lawyers, and politicians) tackles the question of why a Prohibition-era cabaret law still governs the city's bars and clubs. • 8/9 at 8:30 P.M. Makor, 35 W. 67th St. (212-601-1000); $5 discussion, $5 party.

"Emerging Figures From Abstract Shapes"
Artist William Kasuli offers the third in a four-part series of informal workshop demonstrations on the techniques behind the works in the Morgan's exhibit, "Master Drawings." This time, he talks about washes. • 8/10 at 6:30 P.M. The Morgan Library, 29 E. 36th St. (212-685-0008); $10.

The Written Word

Stephen Coonts
The best-selling author reads from his latest novel, *America,* takes questions from the audience, and signs copies. • 8/7 at 6:30 P.M. Barnes & Noble, 160 E. 54th St. (212-750-8033); free.

Claire Berman
The author of *The Day the Voices Stopped: A Memoir of Madness and Hope,* discusses and signs copies of her book. • 8/8 at 6:30 P.M. Barnes & Noble, 160 E. 54th St. (212-750-8033); free.

Melissa De La Cruz
The *Hintmag* editor reads from, discusses, and signs copies of her New York fashion roman à clef, *Cat's Meow.* • 8/8 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

John Colapinto
The *Rolling Stone* journalist and author, most recently, of *About the Author* reads from and signs copies of his new book. • 8/8 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Kien Nguyen
The author of the memoir *The Unwanted,* about growing up in Vietnam, reads from his book and signs copies. • 8/9 at 6 P.M. Borders, 461 Park Ave., at 57th St. (212-980-6785); free.

Poetry at Halcyon
The Cobble Hill club hosts Aaron Belz, up-and-comer Thomas Sayers Ellis, Makor curator Eve Grubin, and Alan Gilbert, who collaborates with a D.J. • 8/9 at 7:30 P.M. Halcyon, 227 Smith St. (718-260-WAXY); free.

Twelfth Street Review
Contributors to issue number three of the literary review—Gregory Vargo, Ben Miller, and Chuck Augello—read from new work. • 8/9 at 8 P.M. KGB, 85 E.4th St. (212-505-3360); free.

Ernest Arroyo
The author of *Pearl Harbor* and the president of the Pearl Harbor History Associates discusses his book. • 8/10 at 7:30 P.M. Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

MarK C. Ross
The safari guide and author of *Dangerous Beauty: Life and Death in Africa* discusses his memoir and signs copies. • 8/13 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

Philip Gourevitch
The journalist and nonfiction author reads from his latest book, *A Cold Case,* and signs copies. • 8/14 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

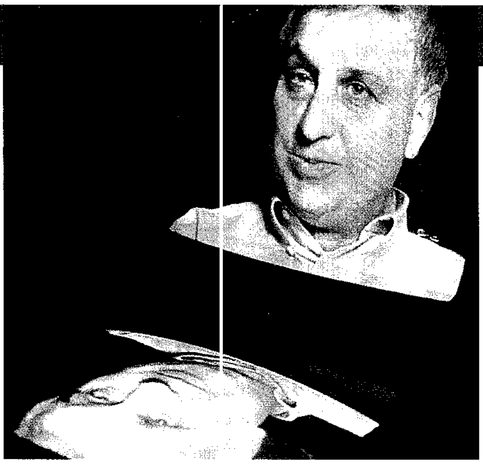
Marian Keyes
The Helen Fielding–esque author of *Last Chance Saloon* reads from and signs copies of her new novel. • 8/14 at 7 P.M. Barnes & Noble, 1972 Broadway, at 1972th St. (212-595-6859); free.

William F. Buckley
The conservative publisher-pundit and novelist reads from, discusses, and signs copies of his most recent novel, *Elvis in the Morning.* • 8/14 at 7:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

The Tube

Stranger Than Fiction

In 1988, documentarian Errol Morris's *The Thin Blue Line* didn't just make him famous; it helped free an innocent man on death row. Today, he's switched to shooting digital video, most recently for **First Person**, a TV show the second season of which premieres on IFC this August 7. "*The Thin Blue Line* created a genre of television," Morris says with characteristic modesty. "*First Person* is just as innovative." Morris treats subjects like Josh Harris, the fallen Internet wunderkind, and Rick Rosner, a *Who Wants to Be a Millionaire* contestant, to the kind of once-over he gave a Holocaust denier in *Mr. Death* and Stephen Hawking in *A Brief History of Time.* But the real star is Morris, whose deft eye and patient ear (he interviewed Rosner for fifteen hours to produce 60 minutes of film) rank him with Sidney Lumet as the most influential film director now found only on TV. BEN KAPLAN



Special Events

Tours

"The Evolution of Corporate Style"
A tour sponsored by the Whitney in conjunction with its "Mies in America" exhibit includes Grand Central Terminal, the Chrysler Building, the Ford Foundation, and Mies van der Rohe's only New York building, the Seagram. • 8/8 at 6:30 P.M. and 8/11 at 1 P.M. Call 212-534-1672, ext. 207 for reservations and meeting place; $18.

Park Slope
A visit to Brooklyn's "Gold Coast" explores the neighborhood's notable history and architecture, with stops at the Montauk Club, the Litchfield Manor, and other sites. • 8/11 at 1 P.M. Meet at the southwest corner of St. John's Pl. and Plaza St. W. (212-439-1090); $12.

Pelham Bay Park by Bike
Bring your two-wheeler to a guided bike tour of the large Bronx park, and you'll learn about the bay's ecosystem along the way. • 8/11 at 2 P.M. Pelham Bay Park, Orchard Beach Nature Center, Section 2, Orchard Beach (718-885-3466); free.

Secrets of the Chelsea Hotel
The hotel's assistant manager, Jerry Weinstein, leads an in-depth exploration of the Victorian Gothic building that once housed Arthur Miller, Dylan Thomas, William de Kooning, and lots of other creative folk. • 8/12 at 1 P.M. Call 212-415-5500 for required reservations and meeting place; $25.

Brooklyn Bridge & Bargemusic
A tour that begins in historic lower Manhattan takes you across the Brooklyn Bridge to the restored Fulton Ferry landing area just in time for a concert at Bargemusic, the floating concert hall with magnificent Manhattan views. • 8/12, 11 A.M. to 6 P.M. Call 212-415-5500 for reservations and meeting place; $55.

"The Underground Preservation Evolution"
The 1970s are rarely hailed as a turning point in design or urban planning, but it was then that designers, preservers, artists, and city planners got together to reverse the decline of the New York City subway system with a series of renovations, redesigns, and art projects. See the major subway success stories in a tour accompanying the Met's exhibit, "A Century of Designs, Part IV: 1975–2000." • 8/12 at 11 A.M. Meet at the lower level of the Bowling Green 4-5 station (212-935-3960); $15 not including subway fare.

South Street Seaport, the Back Streets
The once-thriving cobbled commercial area now forgotten by the tourists carries a great deal of history, which comes to the fore in a detailed tour. • 8/12 at 2 P.M. Meet at the northwest corner of Beekman and Front Sts. (718-655-1883); $10.

Benefits

Pepsi Sculpture Gardens Benefit Tour
A tour of the sculpture gardens within Westchester County's Neuberger Museum of Art (reached via a morning bus trip) is followed by a benefit luncheon at the nearby Arrowhead resort, with proceeds going to the National Council of Jewish Women. • 8/9 at 9:30 A.M. Bus leaves promptly from 820 Second Ave., at 43rd St. (212-687-5030, ext. 17); $65.

Second Annual Great Gatsby Gala
A 30-acre Hamptons horse farm hosts a lavish benefit reception, evoking the spirit of Fitzgerald with a ten-piece swing band, martinis, a raw bar, champagne cocktails, a silent auction, and a gourmet dinner. Proceeds go to the Waterbor Burn and Cancer Foundation. Gatsby garb requested. • 8/11, 7 to 11:30 P.M. The Diamond Ranch, south of the highway at Exit 70, Bridgehampton (212-582-4551); $245.

Exhibits

"Lost New York in Old Postcards"
More than 170 postcards covering city history from the turn of the century through the mid-fifties—when many of them were hand-colored—are displayed at the city museum. • 8/11 through 11/25. The Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); $7.

"Victorian Ornamentals"
A floral exhibit at the Bronx garden features the vivid colors and classic designs that filled flower beds in the Victorian and Edwardian eras. • Through 10/21. The New York Botanical Garden, Bronx River Pkwy. at Fordham Rd., the Bronx (718-817-8700); $10 comprehensive admission.

"Flophouse: Life on the Bowery"
A multifaceted exhibition complete with artifacts and photos documents the sordid history of America's best-known skid row. • Through 11/4. New-York Historical Society, 2 W. 77th St. (212-873-3400); free with $5 admission.

Events

"Living on the Edge"
Socrates Sculpture Park in Long Island City is the setting of the Museum of the Moving Image's outdoor festival, which each Wednesday presents one ethnicity's music and food along with one of its films. This week, African, Caribbean, and African-American food accompanies *Wattstax,* the seventies documentary about the famous L.A. concert. • 8/8, music begins 7:30 P.M., screening at sunset. Socrates Sculpture Park, Broadway at Vernon Blvd., Long Island City (718-956-1819); free.

International Day of the World's Indigenous People
A festival accompanying the UN's seventh annual conference of indigenous groups kicks off with a drum convocation, with highlights like a Mohawk song and dance performance and a traditional sacred pipe ceremony attended by about 400 indigenous people from the conference. • 8/9, 11:30 A.M. to 1 P.M. UN Public Plaza, First Ave. at 46th St.; free.

"Made in the Shade," P.S.1's Community Day
The MOMA-affiliated art institution opens its exhibitions for a family viewing and festival, including tons of interactive projects with sound artists, painters, musicians, a dancer, and other performers leading the activities. There will also be food to keep the little ones content. • 8/12, noon to 6 P.M. P.S.1 Contemporary Art Center, 22-25 Jackson Ave., at 45th Ave., Long Island City Queens (718-784-2084); free.

Sports

Nike PlayOff Festival
Nike moves on to the Bronx in its quest to find the best freestylers in all sports embodying the concept of "play." Compete for a trip to the finals in Central Park on 8/25. • 8/11, noon to 5 P.M., Orchard Beach rink (www.nike.com/play); attendance and participation free.

NYC Marathon Long Training Run #1
The first of two twenty-mile noncompetitive runs in Central Park is designed to get you psyched about the big event (but you needn't be in it to participate). • 8/11 at 7 A.M. (212-860-4455 or www.nyrrc.org); registration before 8/10, $5 members, $10 nonmembers; day-of $10 members, $15 nonmembers.

First Annual New York City Triathlon
NYC2012, the organization working to bring the Olympics to our fair city, begins the quest with the first of what may be many races. A thousand ordinary Joes rise early for the NYC Triathlon, while 75 lean mean swimming-biking-running machines sleep in before beginning the 2001 USA Triathlon Elite National Championships. Amatuers compete in thirteen age categories or in relay teams of two or three. Elites compete for $50,000, to be shared among the top ten male and female finishers. • 8/12 at 6:30 A.M. for NYC Triathlon, 8 A.M. for Elite Championship (212-953-2012 or www.nyctri.com); competitors must fulfill swim requirements by 8/6; preregistration, $80 individuals, $60 per person for relays, $85 elite; registration after 8/10, $100 individual, $80 per person for relays, $100 elite; all non-USA Triathlon members pay $7 for one-day membership.

Game Week

HOME
AWAY

	Mon: 8/6	Tue: 8/7	Wed: 8/8	Thu: 8/9	Fri: 8/10	Sat: 8/11	Sun: 8/12
METS		MIL FSNY 7:10 P.M.	MIL FSNY 7:10 P.M.	MIL FSNY 12:10 P.M.	STL WPIX 7:10 P.M.	STL FOX 1:15 P.M.	STL WPIX 1:10 P.M.
YANKEES	ANA MSG 1:05 P.M.	TB MSG 7:15 P.M.	TB MSG 7:15 P.M.	TB FOX 7:15 P.M.	OAK FOX 10:05 P.M.	OAK MSG 10:05 P.M.	OAK MSG 4:05 P.M.
LIBERTY			UTAH METRO 7:30 P.M.		ORL MSG 7:30 P.M.	CHA METRO 6:00 P.M.	
METROSTARS				VEN NO TV 8:00 P.M.		DAL MSG 8:30 P.M.	
CYCLONES	LOW NO TV 7:00 P.M.	LOW NO TV 7:00 P.M.		VER NO TV 7:00 P.M.	VER NO TV 7:00 P.M.	HV NO TV 7:11 P.M.	HV NO TV 5:00 P.M.

Photograph by Claire Folger

Kids

Edited by Susan Avery

Happenings

Baby Pictures

The typical preschooler cuts her teeth on photography in front of the camera, as Mom and Dad stand on their heads to catch that perfect grin. But in an effort to get kids to appreciate the effort that goes into taking pictures, the Children's Museum of the Arts, in SoHo, is signing them on to photo-developing workshops in conjunction with its new exhibit, **Make Believe**. Summoned by the museum's first adult-oriented exhibit—of Mabel Odessey's pinhole photography—kids will learn the process by using photo paper outdoors to create sun prints. Odessey's cameras are made from coffee cans, cake boxes, and other everyday recyclables, and she uses them to take fantastical shots of children's games (pictured) and dress-up. In another dark room, this one uptown, Lincoln Center's **Movies for Kids** highlights "Latin Beat," a series of subtitled children's films from Brazil and Argentina. (Pre-readers can enjoy the program via earphones.) The animated *Manuelita,* about a beloved Argentine turtle akin to Winnie-the-Pooh, finds herself caught in a runaway hot-air balloon. *Ra-Tim-Bum Castle,* the first movie made from a popular Brazilian kids TV show, tells the tale of a bumbling young sorcerer who saves his family's home. Typically, says Isa Cucinotta, the film program's coordinator, the ones who attend these festivals are the "adventurous families. But parents shouldn't be afraid to see subtitled films. Kids actually like it." Think of it as the summer alternative to "Hooked on Phonics." (See "Children's Events.") S.A.

Children's Events

Darkness on the Edge of Town
Any clue how a camera takes a picture? Beyond pushing the button, there are very few grown-ups who understand the process. Now our savvy New York kids will get a grip on how it all happens with wo workshops at the Children's Museum of the Arts. On 8/11, Ig Mata, a professional photographer, will put youngsters through the paces of making un prints and explain how a negative becomes a positive. On 9/29, participants create their own pinhole cameras and develop film in the museum's darkroom. No preregistration required. • 1 to 4 P.M.; 82 Lafayette St. (212-274-0986); free with $5 museum admission.

South of the Border Heads Uptown
The Film Society of Lincoln Center's "Movies for Kids" gloms onto the adult program of Latin cinema. On 8/11–8/12 at 1 P.M. is *Ra-Tim-Bum Castle,* a Brazilian flick that shows a young wizard with a vengeful aunt who threatens to destroy his home. On 8/25–8/26 at 1 P.M. is the animated *Manuelita,* about a brave turtle who accidentally becomes a top Parisian model. The final film, *The Pintins to the Rescue,* on 9/1–9/2 at 1 P.M., another animation from Argentina, finds Luna, a penguin, under the power of a mad scientist. • Walter Reade Theater, 165 W. 65th St. (212-875-5600; $3.

The Better to Eat You With, My Dear
The Queens Museum of the Art joins forces with the children's theater group Once Upon a Time to present the classic fairy tale *Little Red Riding Hood.* Performances are held in the lush landscape stage of Flushing Meadows Corona Park. Attendees are encouraged to bring blankets and pillows for seating and easy mobility, as scenes move to multiple locations around the park. Free post-performance admission to the museum. • 8/11 and 8/19 at 3 P.M.; at the museum's main entrance (718-592-9700, ext. 222); free.

Broadway for Baby Bards
Get up close and personal with Shakespeare's *Much Ado About Nothing* on 8/9 at 2 P.M. Cast members make quickie appearances at the Children's Museum of Manhattan followed by theatrical workshops for the kids. • 212 W. 83rd St. (212-721-1234); free with $6 museum admission.

Dag it
The Imagination Workshop Band performs a dinner-time concert on 8/13 at Dag Hammarskjold Park. BYO munchies. • 6 P.M. at 47th St. bet. Second and Third Aves. (212-486-2975); free.

Clifford's in the House
Make way for the big red dog. Clifford leads story-time tales of doggy derring-do. • 8/11 at 11 A.M.; Scholastic Store, 557 Broadway (212-343-6166); free.

Circus Smirkus
This crazy circus troupe blasts off to the Hamptons with its 2001 sci-fi tour. In a benefit performance for the East Hampton Day Care Center, Circus Smirkus will be led by an intrepid group of astro-nuts who match wits and skills with alien aerialists, jugglers, tumblers, and cosmic clowns. • 8/10-8/12; East Hampton Day Care Center, Gingerbread Lane Extension (631-324-5560); $20.

In Chanting
Don't think of *Ohmland Live* as a show about electricity. This one-hour performance is shocking in its own right, by bringing yoga to the young'uns. A cast of nine plays a variety of animal characters (butterflies, snakes, dogs, and grasshoppers) that make up the world of Ohmland, and the tale is told from the point of view of Poof the butterfly. The show incorporates original world music—African percussion, Latin salsa, hip-hop, and Eastern sounds—with a stimulating introduction to the practice of yoga. Reservations suggested. • Saturdays at 11 A.M., through 9/1; 45 Bleecker Theater, 45 Bleecker St. (212-206-1515); $15 adults, $7 kids.

Brown Bear, Brown Bear
Grizzlies, black bears, and polar bears in Manhattan? The American Museum of Natural History presents the engaging new IMAX film, *Bears.* National Wildlife Federation footage follows these enterprising omnivores and explores their legendary past and tenuous future. • Through 9/28, Central Park West at 79th St. (212-769-5200); $15 adults, $11 students and seniors, $9 kids 2–12.

Intelligent Life Forms Here
Blast off for a trip to see a few alien friends as they invade the New York Hall of Science. In its new exhibit, "Aliens: Worlds of Possibilities," young astronomers ponder the notion of life on Earth and beyond through a variety of space-related interactive activities. • Through 9/2; Flushing Meadows Corona Park, 47-01 111th St., Queens (718-699-0005 or www.nyhallsci.org); $7.50, $5 for kids and seniors.

See the Light
Creatures of the night glow for the South Street Seaport Museum's bioluminescence show. Discover the origin of plankton and how and why light is made by these marine phenoms. Demos with live bioluminescent life found in New York Harbor and the Hudson River. • 8/12 and 19 at 1 P.M. and 3 P.M.; aboard the tall ship *Peking* at Pier 16 at South Street and the East River (212-748-8600); $5, kids 11 and younger free.

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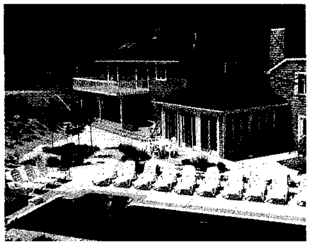

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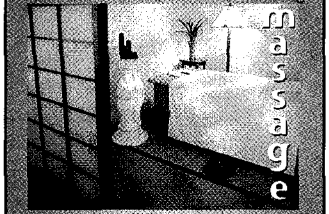

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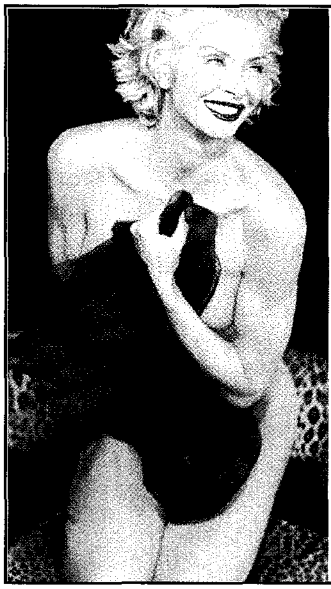

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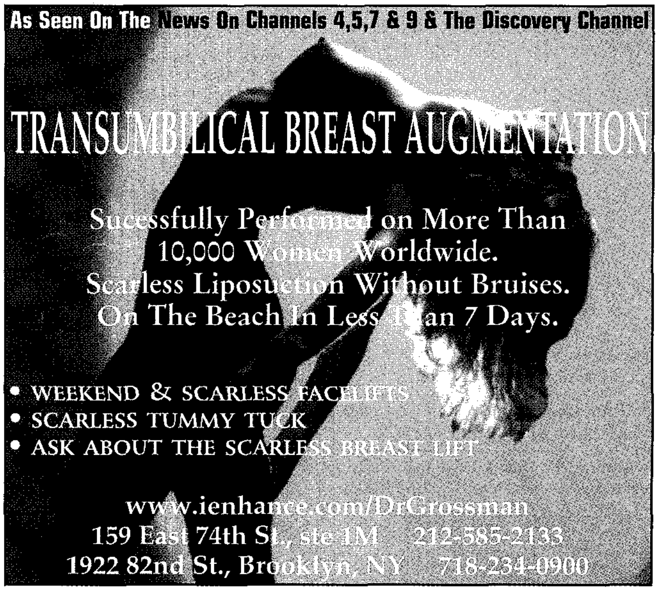

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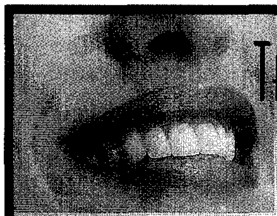

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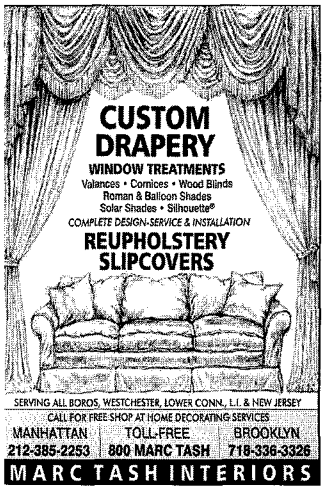
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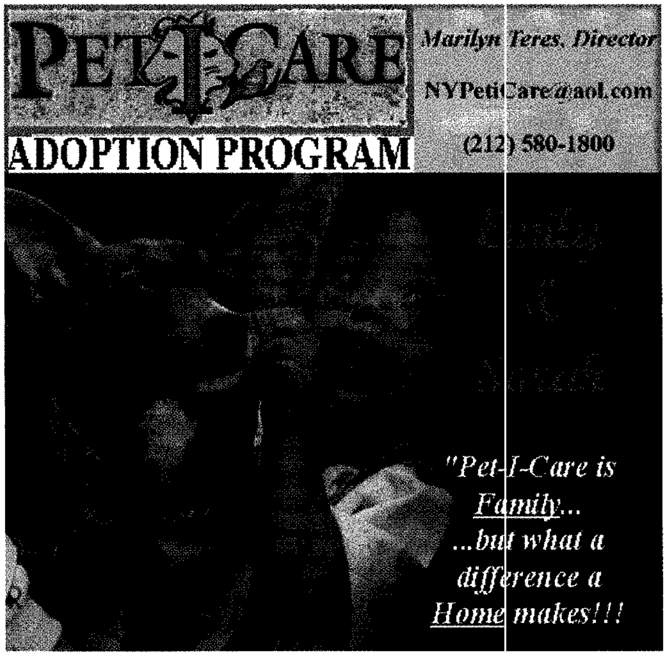
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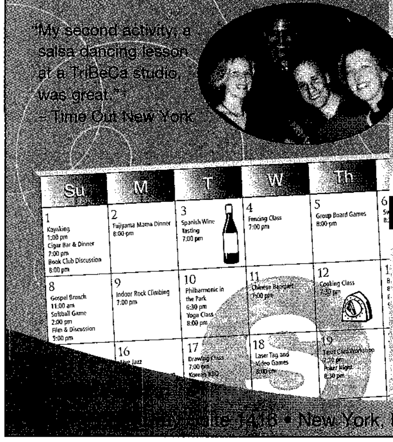
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Attractive—5'2" blond - loves life, sailing, dancing, gardening, NYC and cozy dinners at home. Own my own business, live on Long Island Sound, CT. Looking for compatible man. 8434 ✉

Attention: All Women—(Suburbs and city). If you're caring, affectionate, cute, 24-37, nonsmoker, you're wanted by me - supportive, successful sportswriter, 40, white male. All religions, races and nationalities welcome. Photo. 8444✉☎

Successful, Jewish, Private Investor—Handsome and fit, 50, seeks sensitive, attractive lady soul mate, 40ish, for lasting relationship. Photo, please. 8427 ✉☎

Sensuous, Athletic, Jewish—Auburn-haired beauty with class, seeking successful, traditional man, 50 plus, who is sensitive yet strong, kind, with a sense of humor and a passion for life. Should enjoy fine dining, have a healthy lifestyle and want to fall in love and be adored by a truly beautiful woman. Photo. 8413✉☎

Romantic With IQ Desirable—Attractive, upbeat, warm, blond Jewish lady, 5'7", young 52, independent, accomplished professional - seeks worldly, caring, down-to-earth, sincere, committed life partner, 48-58, 5'10" plus. Photo/note. 8439 ✉☎

Wealthy, Generous White Male—6'1", 45 years old, seeking fun-loving, sophisticated Victoria's Secret model type, white female, 21-30. Note and current photo. 8443 ✉

Nice Guy, Strong Values—Handsome, fit professional, 45, likes engaging talk, the outdoors, NYC culture. Kind, thoughtful, reliable, fun, self-aware, doesn't snore. Seeks warm, smart, loving lady. 8450 ✉☎

Wild, Warm, Wonderful Widow—Bright, blond, beautiful and bold, seeks Jewish gentleman, 62 plus, with good sense of humor, for fun, dancing and fabulous good times - and maybe a cuddle or two. Let's talk! 8401 ✉☎

Northern NJ Woman—62, seeks gentleman for relationship. I am honest, financially secure, Christian, attractive, slender, educated, cultured and lots of fun. Note and photo, please. 8455 ✉

Cute, Perky Professional—Who likes sports, skiing, travel and life in NY, seeks 29-35-year-old, fun-loving, professional Jewish man. Note/photo a plus. 8428 ✉☎

Every Life Affects Another's—Unmarried Jewish female, 49, 5'2", petite, buxom, blue-eyed blond, smart, caring attorney, seeks unmarried Jewish man, warm, caring, honest, smart. 8462 ✉ ☎

Light Up My Heart With Your Smile—Do you have a great sense of humor? Are you down-to-earth? Let's hang out like regular people. Professional, attractive, fun-loving lady looks forward to laughter with a nice guy in his 40s. 8405 ✉☎

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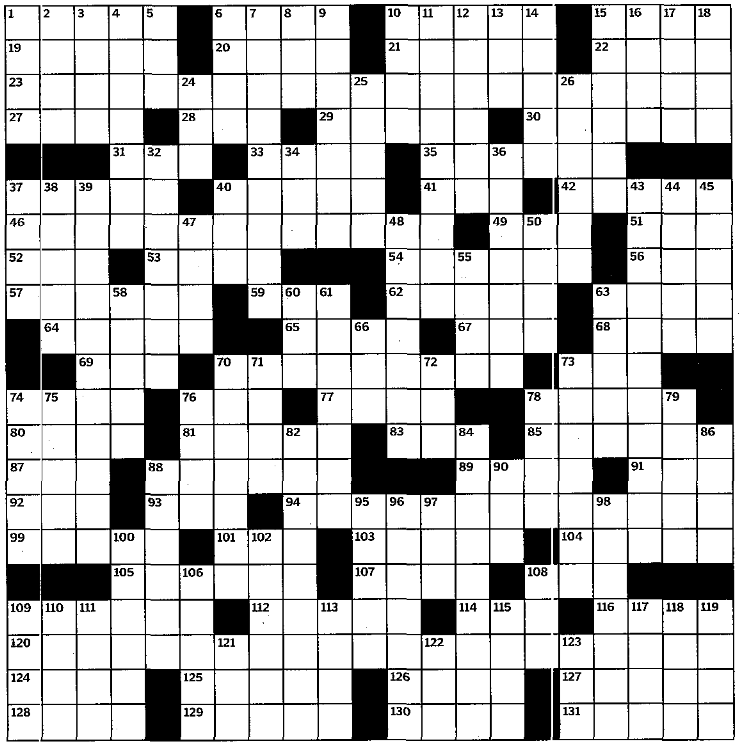
'TV Pooches'

'Cue' Crossword by Maura B. Jacobson



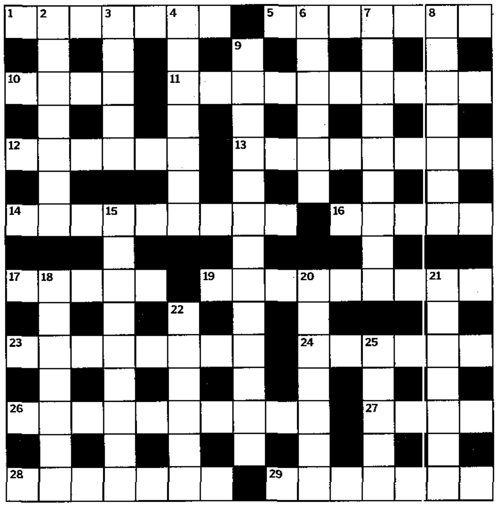
ACROSS

1 Pickpocket's crime
6 Prudishly proper
10 Grooming items
15 Prima donna
19 Control-tower device
20 A head of Time
21 Ward off
22 Mideast gulf
23 SHAMSKY
27 Superman's alter ego
28 Lampshade finial
29 Jeweled headpiece
30 Property-selling business
31 Monopolize
33 Postman's load
35 Subsiding, as the tide
37 High points
40 Tubular pasta
41 Be bedridden
42 Musical speed
46 STINKY
49 Ending for schnozz or pay
51 "The best is —— to come"
52 Alphabet finale, British-style
53 Bounce from the premises
54 Country singer Rogers, and others
56 Boxer's credit, for short
57 Pass, timewise
59 Droop
62 Wear away
63 Clog or pump
64 Seething
65 Lays 'em in the aisles
67 Dogfaces
68 —— bien
69 Eithers' go-withs
70 COMET
73 Service charge
74 Border on
76 Opposite of dep.
77 Debtors' chits
78 Insomniac's hope
80 New Jersey hoopsters
81 "Tom and Jerry" creator, with Barbera
83 Middle of a game name
85 Human individual
87 Dave's late-night rival
88 Make a —— (approach sexually)
89 Sabra's dance
91 "Put —— Happy Face"
92 Gold, in Granada
93 Kimono waistband
94 TIGER
99 Customary
101 "Down Under" bird
103 Fictional Lorna
104 Baffled
105 Looking glass
107 "Truth —— the march"
108 Cabinet Dept.
109 South African uprising site, 1976
112 Small pies
114 Listen here
116 "La Douce"
120 DUKE
124 Elton John musical, 2000
125 Send to Siberia
126 Daredevil Knievel
127 —— ease (uncomfortable)
128 Ready the salad
129 Certain electronics trademarks
130 Hitchhiker's quest
131 African republic, after "Upper"

DOWN

1 Himalayan hike
2 Possess
3 Genesis locale
4 To a greater distance
5 Give it a go
6 Splat!
7 Basics
8 Skiddy
9 Becoming thawed
10 Vena —— (vein to the atrium)
11 Too gung ho
12 Minnesota's iron Range
13 Cold-day utterance
14 "First —— see tonight . . ."
15 Mar
16 Heathen's worship
17 Jacket slit
18 Fergie's ex
24 Beseech
25 Ship of fuels
26 Female buttinskis
32 Seepage process
34 Plus
36 DAISY
37 Axlike carpentry tool
38 Lobster claw
39 MURRAY
40 Word following faux
43 TRAMP
44 Tea type
45 Oklahoma Indians
47 "The Clan of the Cave Bear" author
48 Barely manages, as a living
50 Caustic substances
55 Egg drinks
58 Cruise-ship stops
60 Leather punch
61 Biblical Philistine giant
63 Take the wheel
66 Start of a sentry's query
70 EDDIE
71 Footed vases
72 National monogram
73 Seedy hotel
74 Pear variety
75 Yogi and Smokey
76 Moby Dick's pursuer
78 Full of ginger
79 Puerto Rico's second city
82 Not in an artificial way
84 Grooved
86 Capital of Okinawa
88 Well-mannered
90 "To a Skylark," e.g.
95 Archie Bunker's wife
96 More domineering
97 Kanga's baby
98 Painter known for Parisian street scenes
100 Microscopic creatures
102 Aleve competitor
106 Wanders about
108 Greek nickname
109 Immediately, in the E.R.
110 Baltimore's railroad partner
111 Relinquishes bachelorhood
113 Pumpernickels' relatives
115 Equal to the task
117 Brooklet
118 Carnivore's diet
119 "The Thin Man" pooch
121 Outer: prefix
122 Half CXII
123 Ullmann of films

The 'Guardian' Crossword Set by Paul



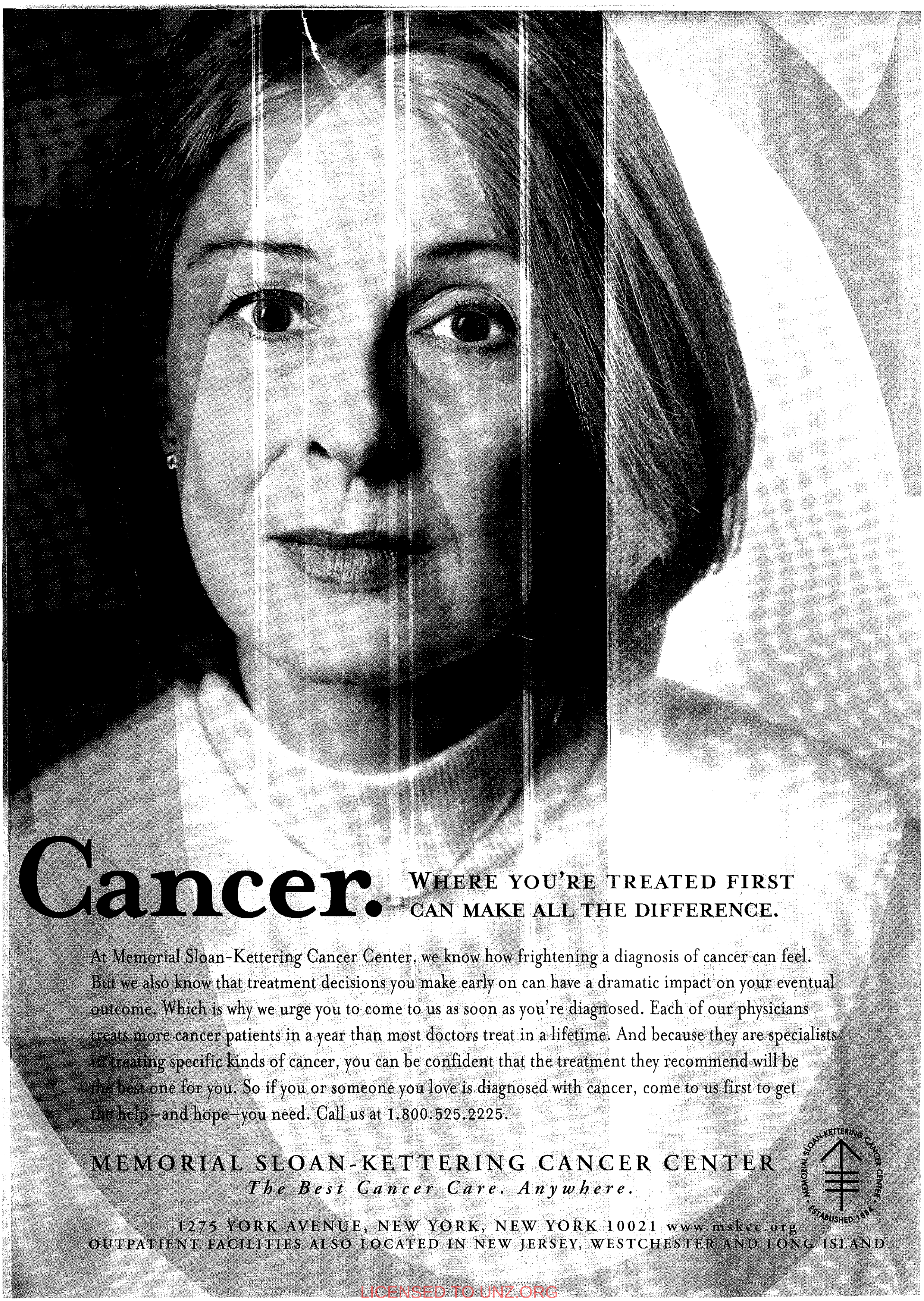
ACROSS

1 See 21.
5 Two 10s of hot weather? (7)
10 Clue for good in bad. (4)
11 Retain order in the bloody monarch's bloody important vessel. (4,6)
12,16 'Heart and Mind' is pickled, as is his style? (6,5)
13 Paul's order: lots of money in credit. (8)
14 Tibetan priest's piety questioned in Pakistan. (9)
16 See 12.
17 Resilient novelist. (5)
19 Needing a rest and depressed? This the result? (9)
23 The trouble is the motorway is most important. (8)
24 Tyrant to take marks off? (6)
26 A voter wrong about monarch assuming control. (6,4)
27 See 6.
28 Paul has a home that's most shabby. (7)
29 Flower's in a revolutionary type of flavouring. (7)

DOWN

2 Gentlemen maligned in a slur. (7)
3 An Asian play in greeting an Asian capital. (5)
4 Fem developed as on mud. (7)
6,27 Cardinal case for a simply disastrous presidential tax promise? (4,2,4)
7 Very scared in Arizona's forest. (9)
8 Reprimands those laid. (7)
9 Pitiful if in Clive's car? (8,1,4)
15 Desperate need did upset indeed. (9)
18 Rouse a pal from Belfast? (7)
20 Stand on the hearth and press. (7)
21,1 This produces flatulence, we hear, from house wine? Pooch at fault! (7,7)
22 Woman tennis player—something I said? . . . (6)
25 . . . also useless? (5)

Solutions to last week's puzzles appear on page 65



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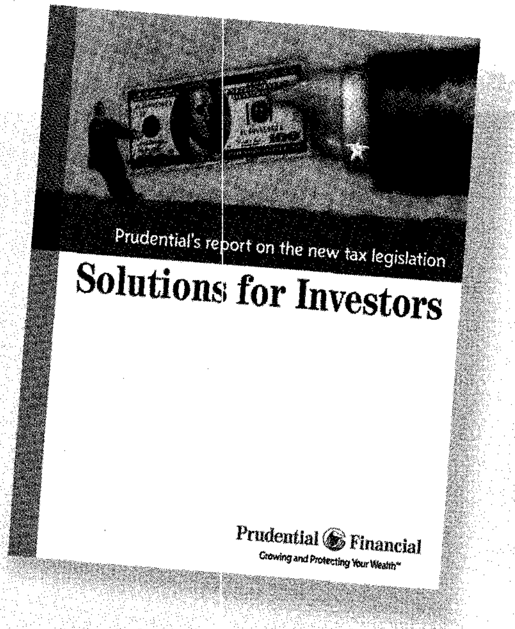

Prudential's report on the new tax legislation

Solutions for Investors

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New tax legislation.

New ways to grow and protect your wealth.

Prudential has the insight you need.

A vast new set of tax laws will unfold over the next ten years. Are you ready? Will you be prepared to capitalize on every opportunity? At Prudential Financial, it's our business to turn complex tax laws into thoughtful investment planning. We can guide you through the tax changes step by step. Step one: Call for our free tax report, *Solutions for Investors*.

Some important details of the new tax plan.

The new estate tax laws promise big savings. But will they deliver for you? The fact is, many investors with sizable estates may experience little change to their estate tax liability, despite increases in the estate tax applicable exclusion amounts. Find out how you might be affected.

529 plans could be a real college-funding champion. They offer federally tax-free withdrawals if used for college. They have higher contribution limits. They let you change beneficiaries freely and they aren't part of your gross estate. Is a college-funding 529 plan right for you? We can help you decide.

Funding your IRA gets easier. But without proper planning, passing it on may be a different story. With increased contribution limits, new "catch up" contributions, and more flexible rollovers, the opportunity to grow wealth for retirement has never been greater. While you may be focused on growing your IRA, the new tax laws emphasize the need for having a sound IRA distribution strategy for your heirs. Prudential can help you put the right strategy in place.

It pays to make charitable gifts sooner than later. But what if you haven't chosen a charity? To optimize your tax benefits, you may want to take deductions before marginal income tax rates decrease substantially. We can show you how you can give now and recommend a charity later.

Income tax breaks may be substantial. But they may be no break at all. Many taxpayers will enjoy a substantial reduction in marginal income taxes. However, some taxpayers may not due to offsetting Alternative Minimum Taxes (AMT). With so much complexity in the tax law, now may be the time to have your tax advisor analyze how the new rates will affect you.

Find out more about the new tax legislation. Call today! Ask for Prudential's free tax report, *Solutions for Investors*. You'll find tips on how the new tax laws may affect your individual financial picture—including the "sunset" provision that could revert back to current law after 2010.

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